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A WEEKLY JOURNAL

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VOL. LV.—NO. 15

NEW YORK, WEDNESDAY, OCTOBER 9, 1907

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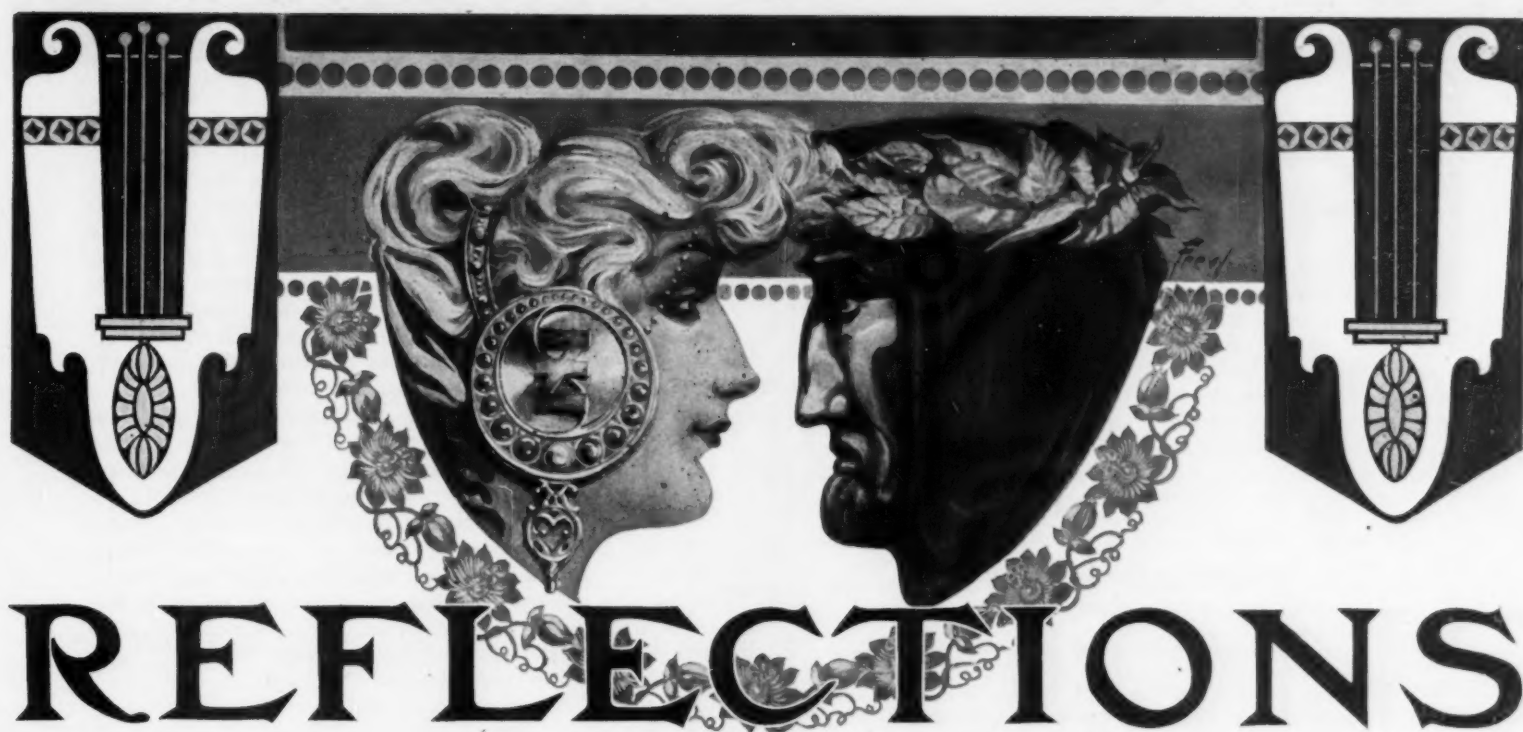
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REFLECTIONS

FOREIGNERS, SAN CARLO, CONRIED, MUCK AND GROVE.

As a comment on what has been published in this paper in reference to the engagement of foreign musicians to fill places in orchestras and in the Kneisel Quartet, the Evening Sun of October 1st states the following, particularly in relation to the Quartet:

Mr. Kneisel's audience demands four men of mature years. It demands a certain congeniality of temperament. It wants the foreigner, the Germans.

Exactly; just as this paper has been stating. They want the foreigner. The new second violin, Mr. Roentgen, is a very young man, about as young and younger than most Kneisel violin pupils. As to congeniality of temperament, why, that is a negligible quantity until the temperamental disposition of the whole group has been established after the new members have become acclimated. That cannot be foretold. Calling it Mr. Kneisel's Quartet also is in conformity with what this paper has, for years past, been saying, namely, that the Quartet is a one-man institution, commercially and artistically. Kneisel constantly predominates, the tone penetrating through the general tone of the Quartet, domineering it and preventing exactly that special effect of the ensemble which is the fundamental law of quartet playing. The hired members of the Quartet are always subservient to the head as well in the music as at the business end, and as Kneisel's violin tone is metallic and, at times, harsh, and to our ears, not sympathetic, the effect is, although unintentionally so, not grateful and consequently not agreeable. With one-half of the Quartet made of new material it cannot be improved, no matter who the new additions may be, because the head of the Quartet must predominate through the innate spirit of supervision, although the additional force of the Kneisel tone is not necessary at all. It is not artistic to emphasize any one instrument, as such, in a Quartet.

Our mode of hero worship, which is a fashion and always requires a certain period for its exploitation and subsequent exhaustion, transforms really gifted artists into megalomaniacs, who conclude that they must be tremendous factors in our musical or artistic life, and from the moment that this manifests itself the artist, concluding that he is the focus, loses sight of those very adjuncts without which he is a nullity. The daily papers

push this along to a degree approaching a hallucination, and, as seen with public men, actors and musicians, the victims acquire an obsession of self importance on the strength of which they actually believe that, like Atlas, the world is resting and depending upon them. This does not occur in Europe except as a reflex effect of our invasion of the old country.

The Kneisel subscribers, according to the Evening Sun, "through generosity," sent Kneisel to Europe to make new selections. Did Kneisel's audiences or subscribers have no confidence in the pupils of Kneisel? Could not Mr. Kneisel find among all his pupils, going back a score of years, any one whom he could recommend for the second violin? He must have had hundreds. If the subscribers insisted upon a foreigner, "a German," it was a direct intimation that they had no confidence in Mr. Kneisel's pupils, unless, indeed, he told them he had no capable ones. The whole question is an object lesson showing us what kind of spirit prevails here against American musicians on the part of a large number of Americans who are actually not musical if the Evening Sun's claim is true, and we believe it is.

The hero worship extended to the foreigner does not go as far as Japan, which is today really the greatest factor in civilization, for Japan is just driving all of Europe into an energetic commotion we could not inject simply because most of us are from modern European stock or are Europeans ourselves. The ethnological and sociological problems that are now uppermost in the minds of the people are intensified through the tremendous force exhibited by the little people in the East, and when these little people will find their neighbors as coadjutors—when they make up their minds as evidently they have—also to get up and about, we will have our problem on hand also. Unless we become actual Americans and take stock in ourselves, believe in ourselves, support our own talent instead of constantly rejecting it by this continual toadyism to the foreign artist, we shall receive a lesson from the East that will make us stagger and finally realize where and what we are or ought to be. Probably we shall have to get that lesson any way; it will soon be due. It is not in the logic of events that we can go on in this manner, constituting ourselves an exhibition of national self contradictions that nullifies all our claims and our boastfulness without getting the well

REFLECTIONS

deserved punishment. Is there a more enervated being on earth, any way, than an American toady?

Why They Are Here.

The New York Sun of Saturday published the following cablegram from Vienna, and no doubt it is true, because when it is in the Sun it is so:

CARUSO MOVED TO TEARS.

AFTER A RECEPTION AT BUDAPEST WHICH VEXED HIS ARTISTIC TEMPERAMENT MIGHTILY.
(Special Cable Dispatch to The Sun.)

VIENNA, Oct. 3.—Caruso has had such a severe attack of spleen that it spoiled his voice for a whole evening. He was engaged at 12,000 francs to appear at the Royal Opera at Budapest last night as Rhadames in "Aida." Before the performance, however, the tenor heard that the seats had not all been booked, and that the greater part of the boxes would be empty owing to the enormous prices demanded.

This indifference to his skill and fame piqued him and his vexation was increased upon learning that Countess Vasquez, who was billed to sing the title role, had suddenly declined to appear, and that he would have to co-operate with her understudy.

Caruso demanded that the performance be postponed or another opera substituted. This the management declared was impossible. Caruso reluctantly appeared, but sang so indifferently that the audience was greatly disappointed. After the first two acts nobody applauded, but at the final fall of the curtain applause was accorded. Caruso, however, refused to go on the stage. He went to his dressing room and burst into tears. He declared he had never experienced such treatment in his life.

Caruso has a contract with the Metropolitan Opera Company under which he is to receive for 80 performances—60 here—\$160,000 or \$2,000 per performance. In Europe he is farmed out by the Metropolitan at \$2,400 or \$2,500 a performance, thus reducing the cost of his charge here. The Budapest engagement is one of these instances. The anomaly therefore presents itself of an opera singer receiving a larger fee in Europe than in America, and if this could be made to work for awhile it would result in the closing of a number of European opera houses for a period any way, as the cable above would lead us to infer.

Europe has not yet been educated sufficiently to pay to listen to music. The people on the other side of the big pond have been taught for a century or even two centuries that musicians are only too delighted to illustrate their playing and singing talents free of charge if only an audience, no matter how small, can be gathered to listen to them. There are hundreds of American players and singers committing the fatal error—I say fatal because it is fatal to the career—of singing and of playing free of charge, falling into the same calamitous habit pursued for ages by their European protagonists, and the result has been and will be that Americans pay nothing or little to hear or to listen to American musicians or American compositions. In the list of novelties to be performed by the Boston Symphony Orchestra, for instance, this season, now beginning, as announced by Dr. Muck, the latter does not, so far as I remember, give one American composition. We have cheapened the whole American musical scheme by "giving it away." That is the reason *au fond* why the European musician can find little or no revenue at home, his self sacrificing desire to have himself heard destroying his commercial value. But the European musician is an emigrant; he does not care to hibernate at home, because here in America, where we must have music and where we will not pay for an article we can get for nothing—like the American singer and player who loves to sing and play for nothing—we are willing to listen to the foreigner, especially since he has learned that we are anxious to pay well because he or she is a foreigner, and not merely an artist. Not until our American musicians cease this foolish habit of giving their professional service free will there

be in music for them what is colloquially called "atmosphere," a substitute for the word fashion as applied to the interpretation given to it here. Never will the American musician prosper, as does the European musician who comes here, until it becomes the law with him not to dispense with his capital by singing and playing without fee. Never!

The Caruso incident shows that even the foremost tenor—a tenor receiving a princely income out of America during each short season—cannot attract an audience when the price reaches anywhere near the price paid by us here. They will not pay it in Europe except in a few isolated cases when the American season is on in Europe and Americans can be drafted into the audiences. Paderewski played two recitals in Paris this year and the receipts for both were \$2,300—about as much as he draws for one recital in Wichita, Des Moines, Atchison, Quincy, Lafayette or La Crosse, and most of those present were, by a large majority, Americans, the American season being on in Paris at the time. That means that, despite the Americans, his receipts per recital were much smaller than any he has had in the smallest town he has appeared in in America. Europe will not pay except in exceptional instances, and they prove the rule emphatically because they are so rare.

San Carlo Opera Company.

An arrangement has just been perfected in Boston that must call for much favorable comment, for it illustrates that some musical institutions are imbued with that spirit of sympathy and artistic co-operation by means of which ideals are attained.

The San Carlo Opera Company, of which Henry Russell is the impresario, opens its season on December 9, with "La Gioconda," at the Majestic Theater, in that city, rehearsals being called for on November 25. Messrs. Flanders and Chadwick, of the New England Conservatory of Music, have placed their two halls at the disposal of the chorus and the orchestra for separate rehearsals and general rehearsals, so that the best possible results may be obtained in the ensemble, which, as we know, is the principal ingredient of efficacy in musical performances. Opera productions must have ensemble to be opera in fact. We have been sadly deficient in this in New York, but Mr. Russell, being himself a musical artist, has been aiming chiefly at ensemble, knowing that the fitting being correct, the gem, which is the artist, will get his or her proper setting. This rehearsing in the halls of the New England Conservatory building will be of great benefit to the students, who will, of necessity, become interested, and this interest will spread through the community and stimulate attendance at the performances, and altogether the co-operation of the two bodies—the San Carlo Opera Company and the New England Conservatory of Music—must become productive of mutually beneficent results.

The performance of "La Gioconda" will introduce a brilliant soprano singer to the Boston musical people—Jane Noria, of the Paris Grand Opera, an exceptionally fine personality. The cast is as follows, Constantino singing one of his greatest roles:

Gioconda.....	Jane Noria
Laura.....	Marie Claessens
Cieca.....	Guglielma Marchi
Enzo.....	F. Constantino
Barnaba.....	Ramon Blanchart
Alvise Badoero.....	Giulio Rossi
Zuane.....	Giustino Zara
Cantore.....	Attilio Pulcini
Isepo.....	Riccardo Ghidin
Conductor, Arnoldo Conti.	

Signor Centanini, who is another conductor of the San Carlo Opera Company, was at one time assistant at La Scala. The two conductors will alternate. The tour of the San Carlo Company is now booking, and a successful season is looked forward to. The receipts last season in one week's performances in Chi-



cago were \$47,897. Let Boston show how musical it is by increasing this output.

Herr Conried.

There is no one with a soul in him who has not sympathized with the distressing malady that has attacked Herr Conried, of the Metropolitan, and foremost in tact and consideration during the period of his illness has been this paper, for it has publicly brought about a feeling of consideration for him during the time when his retirement was discussed and Signor Ricordi was announced as his successor. This matter of a successorship was all in bad taste, and even should Signor Ricordi be the next director of opera at the Metropolitan, it would not minimize the fact that Herr Conried, otherwise Mr. Conried, should have had such a subject thrust upon his attention.

Now, however, the season is upon us and the question of Mr. Conried's illness is not of such importance as the question of its relation to the operations at the Metropolitan. It is possible, and every one hopes so, that Mr. Conried will reach a ripe old age, but can he afford to conduct the opera management unless he is what is called in the saddle? Every one conversant with affairs at the Thirty-ninth street temple knows that, during the past season, the operas were produced under the personal control of Messrs. Goerlitz and Castelbert; in fact, they combined have for years past been the *deus ex machina* of the Metropolitan performance, for Mr. Conried cannot, as an original act, create a repertory or distribute casts. He has no technical knowledge of opera and no knowledge whatever of music, merely glibly rolling the phrases from his tongue. In fact, the tongue and lips are favorites of his among the many elements of human expression; but back of them Mr. Conried is music barren. He is not capable of differentiation, as little as he is in the cases in Astronomy or Eugenics. This is bona fide truth and can be uttered without injuring any one, for the late Maurice Grau was a successful manager of opera even after having declared publicly that, so far as music was concerned, he knew nothing whatever about it and could not discern whether a chorus was or was not singing in tune. A man in America may be a successful opera manager and yet be completely oblivious to the real in music, to the actual materia musical, to the essence, meaning, sense, object or idea of music. But to put an opera season on, to make a repertory, to distribute casts, to arrange a symmetrical season, means knowledge, and the men who did this last season knew about it.

Mr. Conried has had a formidable backing, the greatest opera backing on earth; there is nothing in Europe to compare with it. But that backing wants something, needs something at the opera house, and that something is personality, artistic identification, character, *noblesse oblige*. Subalterns are not supposed to represent these qualities from the very fact that their duties alone prevent it. There is no tact, no discretion, no æsthetic atmosphere and none of that refinement and delicacy of conduct that is necessary in a great establishment such as the Metropolitan represents and which is demanded by the culture and wealth that enter within its walls. That lacking, all the rest assumes a mere routine character and removes the New York opera from an artistic prominence, where it should be, placing it among the ordinary shows on Broadway and Longacre. The backing of Mr. Conried consists of men many of whom feel this inadequacy. Many of them are of the highest modern civic intelligence; many are men of the grand world; many of them are annual habitués of the opera houses of the Old World, and some of them are even authoritative in music as a specialty, which may surprise our readers, but it can be substantiated. They certainly feel that this condition needs a complete renovation and alteration, Mr. Conried well or ill, and I believe that they will insist upon it, for they are obliged for the sake of the institution and themselves to have it; in short, they cannot be identified with any Broadway show. It is not Mr. Conried personally; in fact, it is not Mr. Conried at all. It is a condition due to the absence of one of authority in opera and music, one who can appreciate

and feel through his special knowledge what is required, and one whose very name inspires the respect that controls discipline and the regard that flows from the acknowledgment of artistic ambition based upon a complete conception of the grandeur of the task.

It therefore seems that Mr. Conried must be able, at least personally, to supervise this season, and he must be the best judge of the danger it involves to work under the conditions that prevail with him. Every one hopes that he will succeed, for his own sake, and as we are all subject to illness we all naturally sympathize with an invalid. But all this aside, there must be reform at the Metropolitan, and the lackadaisical must be banished from its precincts. The directors of the company might find much interesting material by putting a Private Service Committee on it to dive into the inner operations.

Dr. Muck and the Emperor.

On his arrival here last week Dr. Muck, in answer to a question propounded by the reporter, said that his visit would probably be the last, as the German Emperor would not grant another furlough. Thereupon some Boston papers also interviewed the silent man from Berlin, who was compelled to repeat this, but the Boston papers added that some friends of the Emperor might induce him to "lend" Dr. Muck to Boston one more season. It was known all along to the Boston Symphony management that this was Dr. Muck's last season here.

Now, then, that story which was printed in these columns regarding Dr. Muck's successor is still in cold storage, and that is a good place for it. It will be taken out at the proper time, but meanwhile it is in good condition and there is sufficient ice on hand to keep it from becoming stale. I have heard of no one who has officially demanded its removal up to date. Hence we will continue to leave it there.

Grove's Diction Airy of Music.

It does not pay to spend the time to expose the many blunders in Grove's new edition simply because it would take a man's lifetime to show all that the book should know or know better which it does not know. Recently, in looking up the matter of the Joachim Henry the IV or V or Navarre overture—there is nothing reliable about this in Grove's—we stumbled across the article "Musical Journalism" and found the following in the latest edition of Grove's on musical journals in this country.

It makes no particular difference what Grove's says, one way or the other, for those who accept it as an authority are apt to be misled anyway, while those who reject it will have the advantage. It may be a serious matter for England, for the English readers will be the sufferers. What I wish to show here is not a serious matter; it is, indeed, a joke and a genuine one at that, for it exhibits not only reckless indifference to an item pertaining to the United States, whose composers are completely ignored by Grove's, either in the description of their works or in the total absence of reference to them, but it publishes what is throughout a falsehood, and what is inconceivably stupid. It is shown also that no one can afford to accept Grove in any direction, this blunder finally capping the climax of errors. Here is the list of American musical papers:

UNITED STATES OF AMERICA.

The leading musical periodical in the States is Dwight's Journal of Music (Boston), which has been noticed under its own head, vol. i, p. 478.

Another Boston periodical is The Musical Herald (monthly), No. 1 of which appeared in January, 1890.

The Music Trade Review (New York), is published weekly, large folio; price, 10 cents; edited by Gotthold Carlberg, and now in its eighth year. It does not confine itself to the music trade, but contains notices of concerts.

REFLECTIONS.

criticism, reviews and correspondence on musical subjects in general, all marked by great intelligence.

The Musical Review (New York), weekly, was started October 16, 1879, and bids fair to be an able and satisfactory periodical.

The Philharmonic Journal and Advertiser (New York) is edited by Jerome Hopkins, and published monthly—eight pages.

Let us now go through this list seriatim and see how it stands in its relations with the near past and the present, and I believe it will be admitted that I know whereof I speak.

A.

Dwight's Journal of Music ceased before THE MUSICAL COURIER was established, and that was January, 1880. It was not in existence when Grove's first edition was published; at least, it strikes me so. Any way, it has been dead about 30 years.

B.

The Musical Herald was published by a Boston musical conservatory and in 1893 was removed to Chicago, where, within a few weeks, it retired and has not been heard of since.

C.

Gotthold Carlberg died, I believe, in 1879. At least he was not alive when this paper was started. The paper he edited went into receivers' hands a few years later. Another paper is now published in New York with the same title; and that is a trade paper and is not a successor of the paper Gotthold Carlberg edited.

D.

The Musical Review was conducted by several New York

critics after the death of McMartin, its editor. It hardly passed 1880 when it went into desuetude, out of which it never recovered.

E.

Jerome Hopkins died about 8 or 10 years ago, but his little octavo Philharmonic monthly died long before him, and he used these columns after the demise of his paper to utter his pessimisms.

Imagine Grove's new edition publishing such rot, for that is what it is. There are in the United States at present no such papers at all and there have not been for years past. All Fuller Maitland had to do was to direct any London advertising agency to secure a list of American music journals and he could have had a fairly correct article on the subject. But, then, they are so utterly dead to musical matters in England that the United States is not even dreamed of as a musical literary subject.

In case any one desires, fifty years or a century hence, to publish another musical dictionary in Great Britain, it might help the promoter to know that there are now in this country eight publications devoted to music and eight devoted to the music trade, and not one of these is mentioned above, and not one of those mentioned above exists now, and most of them were out of business before Grove's Dictionary was published.

It seems to me that for reliability this beats President Hadley, of Yale, when he stated that Dr. Sir Edward Elgar was the greatest composer living or the greatest living composer, particularly when we consider what a profound authority President Hadley is on counterpoint and fugue in their relations to foot and base ball.

BLUMENBERG.

SIGHT SINGING IN THE PUBLIC SCHOOLS.

Editor Musical Courier:

It is always with great interest that we read the excellent article of Fannie Edgar Thomas on "Musical Education"; but lately we have come across statements so often repeated regarding "the admirable features of music work done in the public schools," the "excellent—outlines—that are being used," etc., that we ask ourselves whether the clever chronicler of THE MUSICAL COURIER is not working some delicious Voltairien mystification upon her readers; so much the more that she is prompt to deplore the fact that "too few classes anywhere are capable of reading unbrokenly, at sight, selections of the type they are expected to have mastered." She might have written, without fear of exaggeration, that no class whatever, in any grade, is capable of reading any music at all at first sight.

If, indeed, the music work in public schools is "so admirable" and the outlines so "excellent," we cannot understand why "too few classes anywhere seem able to carry the reading to completion without breaking down."

In truth, the "admirable features of music work in the public schools" are a deplorable failure, and the words of Theodore Thomas, published several years ago, remain, alas! sadly true at the present day:

"When we consider," says the greatest musical authority America ever had, "when we consider that music is taught in the public schools throughout the country, we must expect some evidence or result of this teaching among the people. Much money is spent in our schools for instruction in this branch, and what does it amount to? Many of the children learn like parrots, and soon forget the little which they have learned. Those who retain this knowledge find it a drawback when wishing to go on in the study of music. The fault is not in them, but in the system taught. So faulty is that system that it would be better to abolish singing entirely from the schools than to retain it under the present method; it does more harm than good."

Fannie Edgar Thomas places her finger directly on the wound when writing: "As a great first cause there still exists in the minds of some grade teachers (some good ones, too) that old thought which has so effectively been grounded into us all, namely, that music education must be different from all other educations." This, indeed, is the exact situation, and the clever writer may have added, "and there still exists in the minds of nearly all sight-singing teachers that old thought that a vocal education must be different from all other musical educations!"

At the present time the music of the public schools has

no standing whatsoever, either among real musicians or educators; it is neither a part of a general education, nor a foundation for the subsequent practice of music, vocal or instrumental. Public school music is taught neither as a science, nor as an art, nor has it the least value as a means of developing the mind, or the senses, or the esthetic taste of the pupils.

As intimated by the chronicler in her article of the 18th of September, a musical education ought to repose upon the same principles as a literary or scientific education. Music should be taught as mathematics, said Theodore Thomas. Truly speaking, music is mathematics, and the Greek, our eternal masters in art and science, made Music the sister of Astronomy. Not only every scale, interval and chord possesses its algebraic equation, but the study of that art should require the constant exercise of the faculties of the intelligence, especially that of reasoning. As a means of calling into play the child's mental faculties, music, if properly taught, stands on the same level with mathematics. The study of music in the public schools should contribute to raise considerably the general average in every branch of the curriculum. But as it is now, the "admirable features of music work done in the public schools" do nothing of the kind. On the contrary, it can be proven that the present system of teaching sight-singing, whose least evil is the waste of valuable time, perverts the mind by creating false conceptions and vitiates the sense of hearing by actually preventing that "mastery of tone-making and tone recognition" which Fannie Edgar Thomas writes that "classes are greatly hindered by lack of power to do either of these things properly." They never will. "The movable do system shuts the door against this knowledge," wrote Theodore Thomas in his article, "Musical Possibilities in America."

We regret to say that music work in the public schools is a speculation upon the indifference of the general public by the ignorance, prejudice, laziness or greed of those interested in keeping the present system in general use.

Sight-singing, that is, the art of "reading at, or on, first sight by reason of familiarity with music print or notation," should be taught as the art of reading English or any other language, according to fixed, positive laws. A musical education should be conducted according to the same invariable principles as a scientific education. Music is a science before it becomes an art; a public school musical education should be, on a smaller scale, as thorough as

that which can be secured in a real conservatory of music, such as that of Brussels, the most perfectly organized school of music in the world. As far as it goes, music in the public schools should be "taught so as to pave the way for future study, when desirable, and not so as to block it up." (Theodore Thomas.) It should be taught so as not to be diametrically opposite to instrumental music in all its branches. It should be taught so as to be of universal benefit to the pupil, not exclusively for the practice of music as an accomplishment, but also for the development of his intellectual faculties, for the cultivation of attention, of concentration, of mental perception of sounds, etc. There is a mental music as there is a mental calculation; the system of music that does not lead to the above results besides teaching the easy art of reading music at sight, should find no place in the curriculum of any public institution of learning.

It will be time enough to speak of "the admirable features of music work in the public schools" when musical education will not be different from all other educations; when its methods will repose upon principles universally accepted and recognized instead of being a "makeshift invented by amateurs" (Theodore Thomas), with its useless complications, constant contradictions, unforeseen difficulties, insurmountable obstacles, illogicalness, paradoxes and grotesque pretension; when its methods can be easily understood and taught by teachers of all grades and assimilated without effort by pupils of all degrees of advancement; when its methods will teach the art of reading vocal and instrumental music at sight, and be of inestimable value for the physical and intellectual development of the student as well; when its methods will form good musicians and good thinkers, when it will produce persons of artistic taste and men of brains—then we will speak of the "admirable features of music work done in the public schools"; for the present we can only recognize the fact that the teaching of music in the public schools is sadly in need of a radical reorganization. DR. EDOUARD BLITZ.

[Apropos, who are the teachers of music in the public schools? Not the superintendents, but the active, individual teachers? Does any musician know them? Where did they study music and then where did they study how to teach music?—Editor MUSICAL COURIER.]



24, LUITPOLD STRASSE,
BERLIN, W., September 29, 1907.

Ernesto Camillo Sivori, the only pupil and, to a certain extent, the successor of Paganini, once had an experience with a violin that makes one of the best fiddle stories I ever heard. Sivori himself is said to have told it to a friend not long before his death, which occurred in 1899. It has never been in print, to my knowledge, and is known to but very few people. The violinist had his own reasons for keeping it secret up to the last. The story will be better understood and appreciated if we first take a brief glance at Sivori—himself—at his character and career.

On June 6, 1817, Paganini gave a concert in his native city, Genoa. The house was crowded and the enthusiasm of the warm blooded Genoese over their illustrious compatriot was unbounded. Among the audience was a young woman named Sivori, who was deeply and strangely moved by Paganini's playing. That night, immediately after the concert, she gave birth to a son whom she called Ernesto Camillo. What was more natural under these circumstances than that the boy should become a violinist and an imitator of Paganini? He was the only violinist to enjoy for any length of time Paganini's personal instruction. At the age of ten he accompanied Paganini on a concert tour to Paris and London.

Sivori's public career did not begin in earnest, however, till 1839, a year before his great teacher's death. His concert tour took him through all Europe, Great Britain and North and South America. His success was immense and he made a fortune, which he speedily lost in speculation on returning home. He was a virtuoso pure and simple. He had enormous technic and temperament, and a pure and pleasing tone, but he was wholly lacking in superior mentality and higher musical instinct. He often played the merest trash—for instance, his own "Thunder Storm" for violin alone. Yet he sometimes attempted classical works in public, and curiously enough it was Sivori who introduced the Mendelssohn concerto to London. He was a good natured man and was as simple and naive as a child.

Now, to the story of the violin. Like Paganini, Sivori for a time at least preferred the Guarnerius to the Stradivarius tone, and he searched far and near for an instrument of the character of Paganini's famous "Cannon," which is now being eaten up by worms in the municipal museum at Genoa. Finally, Vuillaume, the celebrated French violin maker and dealer, offered Sivori a Joseph Guarnerius del Gesù that suited him to perfection. He bought it for 8,000 francs, a goodly sum for a violin in those days—it was in 1843. This violin Sivori played on all his tours of seventeen years.

One day when Sivori was in Lyons, France, an accident happened to the bridge and he went to a local violin maker to have a new one put on. The man looked the violin over very carefully.

"Where did you get this violin?" he asked.
"I bought it of Vuillaume," replied Sivori.
"When and where?"
"Oh, nearly twenty years ago, in Paris."
"How much did you pay for it?"
"Eight thousand francs."
"And what do you consider it to be?"
"A Joseph Guarnerius del Gesù."
"Did Vuillaume sell it to you as a genuine Guarnerius?"
"Certainly. I have his guarantee of authenticity."
"Well, he swindled you. This violin is an imitation."
"Impossible! It is one of the finest violins I ever played on, and has been the partner of all my successes."
"I know it is an imitation, because I made it myself."
"If you are so sure, then prove it."
"That is easily done," said the luthier, and taking off the finger board he showed the dumfounded violinist his own name, which he had cut into the neck under the finger-board.
"You see, I worked for Vuillaume for a number of years and I always inserted my name under the fingerboard on every violin I made myself."
"It is outrageous to be deceived in this way," said

Sivori. "I shall make him take the violin back and refund the money."

Sivori went to Paris, and as the fraud was easily proved, Vuillaume was obliged to return the money, and he again became possessor of the spurious Guarnerius violin.

Sivori was now without a suitable violin and he began to search again. In vain did he hunt for an instrument that combined such power and brilliancy. Finally, in despair, he went to Vuillaume and offered to buy the violin back again.

"Very well," said the wily Vuillaume, "you can have it, but not for 8,000 francs. This time you must pay 12,000."

Sivori was greatly incensed at this, and refused to give more than the sum he had originally paid. But after another fruitless search he came back and meekly said:

"After carefully thinking it over I have decided to take the violin back again. Here are the 12,000 francs."

"Oh, no!" said Vuillaume, "violins have gone up in price. If you want that violin now you will have to pay 14,000 francs."

Sivori was nonplussed. He refused and took up the search again, only to return for a third time, after some months, with the 14,000 francs.

"That violin costs 16,000 francs today," said the smiling Vuillaume; "it must be worth it, too, if you can't find its equal in all Europe."

Sivori burst into a rage at such impudence and left the shop in a high dudgeon, declaring he would have nothing more to do with such a swindler and his fiddles.

After another long and fruitless hunt the violinist returned for the fourth time, and with discouragement of spirit (for he loved gold dearly) handed the dealer 16,000



AN OLD PICTURE OF SIVORI.

francs in cash. Vuillaume quietly handed it back and said: "That was the price of the violin when you were last here. Now it costs 18,000 francs. Not a centime less will I take for it."

"For heaven's sake, give me that fiddle," said Sivori, handing over the other 2,000 francs. And so the bargain was sealed.

Vuillaume had wonderful commercial instinct. He knew his customer, he saw his chance and improved it. He made his fortune chiefly by selling his own copies of Stradivarius and Guarnerius as genuine instruments. He was a very skilful workman and was, unquestionably, next to Nicholas Lupot, the greatest French violin maker, but his avaricious nature demanded quick returns, and during the second quarter of the nineteenth century, when the demand for the Cremona masterpieces became so great, his clever imitations brought big prices. In later years he added his own labels and sold his violins as copies only. Even today there is many a Vuillaume among so called Strads. The artist can detect the tone and the dealer can detect the workmanship, but many a would-be connoisseur can detect neither. Vuillaume was the greatest connoisseur of Italian violins of his time, and he dealt largely in them. At the death of that unique fiddle enthusiast, Tarisio, Vuillaume bought up his whole collection.

Sivori probably believed that the violin that cost him so dearly was, after all, a genuine Guarnerius, and that that Lyons workman had inscribed his name on the neck to trick somebody. And perhaps Sivori was right. In

later years he played a Strad, which is now kept in the Genoa Museum, near the Paganini Guarnerius. Vuillaume made an excellent copy of Paganini's violin.

The new coloratura singer of the Berlin Royal Opera, Frieda Hempel, made her debut last Thursday in "Lucia." She scored an immense success and jumped into popular favor at a bound. Her voice has remarkable volume for a coloratura, and at the same time it is beautiful and sympathetic in quality. Her technic is impeccable. Such flexibility, such pearly clearness, such purity of intonation, such ease of execution are rarely heard in these days of decadent singing. Miss Hempel, who is a product of the Stern Conservatory, is a decided acquisition to the Royal Opera. I had not heard "Lucia" for fully eight years, but the music sounded as fresh and spontaneous as when I first heard it with Patti eighteen years ago. Those are false prophets who predict that the old style Italian opera is doomed. Italian opera will never disappear from the stage, and, indeed, it were an irreparable loss. The public would never permit it.

The following evening I attended a "Meistersinger" performance at the same place. Since hearing "Lucia" I had heard the Wagner work at least a dozen times. Being fresh from my vacation and susceptible, I was in a mood for comparison. But there is no comparison. In the "Meistersinger" I got a great deal of enjoyment from the orchestra and little from the singing (save the quintet and Walter Stolsing's lied), and in "Lucia" I got a great deal of enjoyment from the singing and little from the orchestra. Neither Wagner nor Donizetti was wholly right. The ideal opera would be a combination of both—melody, always melody, in solo and in ensemble, and at the same time a glorious orchestral background. No operatic composer has yet achieved this ideal to the full.

The concert direction Jules Sachs, of this city, offers a long list of attractions for the coming season. For the four "Elite Concerts," to be given in the Philharmonie, the soloists will be Godowsky, Busoni, Burneister, Wullner, Scheidemantel, Demuth, Briesemeister, Julia Culp, Lula Myscz-Gmeiner, and Irene Triesch. Two big orchestra concerts will be given under the batons of Siegfried Wagner and Felix Mottl, on February 4 and March 13. Further, three piano recitals by Emil Sauer, six concerts by the Dutch Trio, five Beethoven evenings by the Waldemar Meyer Quartet, two song recitals by Yvette Guilbert, and recitals and orchestra concerts by numerous other artists. It was through Saul Liebling, head of the Concert Direction Sachs, that Grieg was brought to Berlin last April.

Bernhard Sekles' "Serenade," for eleven solo instruments (five strings, five winds and harp), which was performed for the first time at the Dresden Music Festival last June, is to be heard at the first symphony concert of the Berlin Royal Orchestra.

Much ado has been made in the daily press over the unpublished MSS. of a violin concerto by Robert Schumann, which was found among Joachim's effects. The existence of this work has long been known to musicians. In a long letter to Moser, which was fac similied in Joachim's biography that appeared in 1898, the great violinist gave his reasons for not publishing the concerto. He said it was, on the whole, a weak composition and unworthy of Schumann, which was not to be wondered at, as it was written shortly before he became insane. It is dedicated to Joachim.

"The Flying Dutchman" was given at the Royal Opera on Monday for the 200th time. As the first performance occurred in 1844 it averages only three a year. The work has been really popular only in the last twenty years. After four performances in the forties it disappeared from the repertory for fully a quarter of a century.

Much speculation is rife here concerning the future of the Joachim Quartet, and the talk seems very silly. How can there be a Joachim Quartet without Joachim? Moreover, Wirth has declared that he will never play in public again. Even if the organization were to continue with the three remaining members and a new one, its drawing power would be at an end, for it was the magic name of Joachim that filled the halls. This was shown at the London concert, which took place last June without the veteran violinist. The hall was practically empty each time.

The suicide of Hans Buff-Giessen was a great surprise and shock to all his friends. I first became acquainted with Giessen fifteen years ago, when he was the principal lyric tenor of the Weimar Opera. At that time the late Eduard Lassen was first and Richard Strauss second conductor.

Giessen was very popular and was one of the leading spirits of the "Kunstler Verein." His real name was Buff and he was a great-grandson of Lotte Charlotte Buff, the original in Goethe's "Werther's Leiden." Curiously enough, it was Giessen who sang the part of Werther at the first German performance, some fourteen years ago, of Massenet's "Werther," a work, by the way, that has just been revived by the Berlin Comic Opera. Later, Giessen joined the forces of the Wiesbaden and Dresden operas. For the past few years he appeared as a concert singer only. He shot himself in the train on the way from Berlin to Dresden. He left no word to any one and gave no motive for the deed.

The late Edvard Grieg, when in this city last April, attended a "Salome" performance. He happened to sit beside Godowsky, who, with his assistant, Aronson, also heard the work on that evening for the first time. Grieg listened with great attention and concentration throughout the performance. At the close Godowsky asked Grieg what he thought of it. "It was absolutely unintelligible to me," was all he said.

Theodor Bohlmann, in consequence of his success at the recent Weingartner Festival at Bad Wildungen, has been invited to give a piano recital at the court of Prince Friedrich of Waldeck-Pyrmont early in November.

The Crown Princess of Germany, like the Crown Prince, is very musical. He plays the violin and she the piano. She has lessons twice a week with the distinguished young Russian pianist, Sandra Droucker, the wife of Gottfried Galston.

One of the new artists for the New York Metropolitan Opera this season is Frieda Langendorf. This lady recently sang for me. She has a beautiful mezzo-soprano voice—a genuine stage voice—breadth of delivery, style and lots of temperament. Accompanied by Alfred Schink, formerly first conductor of the Stuttgart Royal Opera, a most remarkable kapellmeister, she sang the leading soprano part of "Adrienne Lecouvreur," by Francesco Cilea. I was

much interested in making the acquaintance of this opera. It is full of fantasy and passion and is bound to make its way. Cilea writes often in the Puccini style, but he also has originality. Miss Langendorf studied with Mme. Mallinger, at the Eichelberg Conservatory. She has sung for four seasons, two at the Strassbourg and two at the Prague Opera. Corried heard her here last May and immediately signed a contract with her for four years.

After spending the summer at Trouville as the guest of Godowsky, Maurice Aronson has returned to Berlin and resumed his teaching. He has received many applications for lessons for the coming season from new pupils and his old ones are also returning in full force. He has been remarkably successful both in preparing pupils for Godowsky and in his own independent work. Some of the most prominent American musicians have recently sent pupils to him.

The Berlin Royal Opera now has five coloratura singers. One of the new ones, Hedwig Kaufmann, sang the part of Philine in "Mignon" last evening. She has a very sweet voice, but her technic is faulty, and the impression she made was not very favorable. Her voice and style are better adapted to lyric roles. Geraldine Farrar sang the title role beautifully. She has made marked improvement vocally since I last heard her at the Paris Grand Opera in May. Mr. Bachmann was a very sympathetic Lothario. He has a rich, mellow baritone voice and there are not many German baritones who understand the art of bel canto as he does. He never strains, never bellows, but always sings. This was especially noticeable in his recent interpretation of Hans Sachs. Bachmann deserves more recognition from the press than he has been getting of late.

Franz Otto, the church singer and teacher, formerly of Chicago, now of Winnipeg, is studying with Franz Emerich, of this city. Mr. Otto is a native of Berlin. He will be here about one year.

The Barth-Wirth-Hausmann Trio announces that its concerts will be discontinued. As I wrote some weeks ago, Wirth declared, on the day of the Joachim funeral, that he would never play in public again.

The new Blüthner Hall will be opened on October 5 with a big concert given by the new Mozart Orchestra. Owing to the strike of the masons the new building of the Klindworth-Scharwenka Conservatory, of which the Blüthner Hall is a part, cannot be entirely finished before December 15. The removal of the conservatory from its old quarters at Steglitzer str. 19 will occur about January 1.

A Joachim memorial booklet called "Joachim—Gedenkbüchlein," has been published and is now on sale at Nagel & Dursthoff's music store, Matz str. 69, Berlin. The author is Lothar Brieger-Wasservogel. He writes from the point of view of the hero worshipper, but he gives a characteristic picture of the violinist and his life work. The pamphlet contains the famous criticisms of Hanslick and Gumprecht and numerous interesting letters.

ARTHUR M. ABELL.

Jonás to Play in Berlin Again.

Alberto Jonás is to be heard again in Berlin this winter in three piano recitals. This pianist has made a host of friends and followers in the German capital and his concerts are always largely attended. His appearances are scheduled for December, January and February.

Kussewitzky in Munich.

In the Bavarian capital as everywhere, Sergei Kussewitzky, the great Russian double bass virtuoso, carried everything before him. The Munich Neueste Nachrichten, the leading journal of Southern Germany, praised his "phenomenal talent" and said he is "the most brilliant living exponent of his instrument" and "a marvel from every point of view." This conservative paper has scarcely ever been known before to thus extol an artist. Appended are various Munich and Augsburg criticisms:


Sergei Kussewitzky possesses a most phenomenal talent and is without any doubt the most brilliant living exponent of his instrument to-day. He can only be termed a marvel from every point of view, one of those whom talent and industry enable to accomplish wonders in all verity.—Muenchener Neueste Nachrichten, Munich, February 17, 1907.

Herr Sergei Kussewitzky, the Russian contrabassist, who concertized here on Thursday, had a big success. He is not only a virtuoso, but also a great artist, who combines a broad, melodious and absolutely clean technic with intelligent conception and a spirited, intensely musical rendition. A musically perfect concerto, in excellent taste, composed by the concertizer himself, the slow movement of which was given most beautifully, found a well-deserved, enthusiastic reception, and four solo pieces, too, an intermezzo by Glière, a sparkling humoresque of his own writing, a delightfully played berceuse by Laska and a brilliant tarantella by Bottesini, met with liveliest applause and were followed by an encore.—Augsburger Abend-Zeitung, Munich, February 10, 1907.

Our opinion of the possibilities of the contrabass underwent a radical change after the concert of the Moscow virtuoso, Sergei Kussewitzky, in the Bayrischer Hof. The artist controls his instrument with incomparable ease. He not only produces figures, doubles and flageolets with great accuracy, but with much beauty of tone as well, so that the impression is created of listening to a huge cello or a number of cello playing in unison. The deep chords naturally excepted, his instrument possesses a very solemn metallic colored tone, which is most noble even in the cantabile. And how Kussewitzky handles it, with elegance, with nervy strains; it must be seen to be believed.—Allgemeine Zeitung, Munich, February 17, 1907.

The rendering of the Handel concerto betrayed a brilliant technic in conjunction with an eminent musical conception. The recital of the slow passage in especial afforded an opportunity of unfolding a voluminous warmth of tone; the individual handling of this remarkable instrument deserves the attention of the widest musical circles.—Bayrischer Kurier, Munich, February 20, 1907.

There is no other artists able to handle this somewhat ungainly instrument with such technical ease and such fine musical feeling. At times the tone was absolutely equal to a masterly played cello.—Augsburger Postzeitung, Munich, February 20, 1907.



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FRANCIS MACLENNAN, and "Mme. Macleennan-Easton."
* HARRIET BÉNE, Mezzo-Soprano of Berlin Comic Opera, at present on tour with Savage "Butterfly" Company.
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CABLE AND TELEGRAM ADDRESS, "DELMAHEIDE,"
PARIS, September 23, 1907.

A very interesting song recital was given on Sunday afternoon at the Dossert Vocal Studios in the Rue Spontini by Marvin Burr, of Rochester, N. Y. Mr. Burr has a baritone voice of beautiful quality, round, full and sonorous throughout its entire range. It is a warm and sympathetic voice of the kind aptly termed musical and which he used with excellent results in this recital; some of his mezzo-voce effects were indeed charming and elicited unstinted praise from the many singers present.

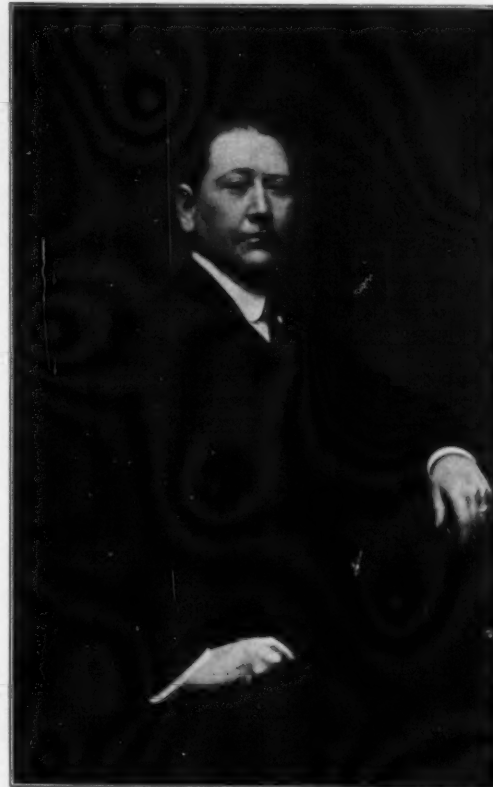
In America, Mr. Burr is one of the best known baritones of Western New York. He is the soloist of the Third Presbyterian Church, of Rochester, and has been heard in concert, oratorio and recitals throughout the Eastern States with marked success. Mr. Burr and his gifted wife, Mrs. Bellamy Burr, are well known and successful vocal teachers in their home city, Rochester. Preferring to continue in the work which has already won him such an enviable reputation, Mr. Burr refused an offer from Henry W. Savage to sing the leading roles in grand opera. Mr. Burr has studied with Carl Breneman, of New York, and with King Clark, of Paris; and is now completing his studies with the eminent teacher, Dossert, of Paris. Dossert has had many professional singers and teachers from America studying with him this summer.

Mr. Burr's interpretation of a well chosen program of songs bespoke a refined musical intelligence; his diction being clear and easily followed and his delivery altogether satisfactory. His artistic efforts were finely seconded by Dr. Dossert's musicianly accompaniments, and the audience waxed enthusiastic commenting on the success of the recital. The program included a set of Old English songs by Elgar, and ended with a brace of jolly good songs by Bruno Huhn. The complete list was as follows:

Vision Fugitive (Herodiade) Massenet
After Sir Edward Elgar

The Slighted Swain.....Old English
The Happy Lover.....Old English
When Dull Care.....Old English
Traum durch die Dämmerung.....Richard Strauss
Nachtgang.....Richard Strauss
Morgen.....Richard Strauss
Heimliche Aufforderung.....Richard Strauss
Les Deux Amours.....Clayton Johns
The Grand Match.....Bruno Huhn
Cato's Advice.....Bruno Huhn

Among the invited guests were Mrs. Elliot Warner Douglas and Katherine Douglas, Baroness d'Avernas Sal-



MARVIN BURR.

vador, Mme. T. Luis Oñativia, Emma Bullet, W. H. Ingram, Arthur Lynch, Miss Rackemann, Mr. and Mrs. S. Seymour Thomas, Miss Downer, Miss Bratnober, Mrs. Broadwater, Frank T. Iselin, Mr. and Mrs. J. C. O'Connor, Baroness Faverot de Kerbrech, Countess de Ravenel, Marquise Naneburay-Bey, Mme. Elsa von Grave, Mr. and Mrs. James Walker, the Misses Newhouse, Countess de Lagalarde, Countess van Lenger, Mrs. Herford, Miss Richey, Baron de Hochwachter, Arthur Rubinstein, Princess Millikoff, Georges Feodoroff, of the Paris Opéra;

Mr. and Mrs. Frank Hazen, M. Jan van Beers, Viconte de Bechevet, Mrs. Allison Robson, Miss Sutherland, Mrs. Mills, L. McKelway, Mrs. and Miss Dean, Miss Buch, Mrs. and Miss Shippen, and others.

Mr. and Mrs. Burr are leaving for London to embark for America on October 5. They spent a fortnight in Munich during the Wagner Festival in August. Mr. Burr intends to return to Paris next spring to continue his work with Dossert.

Ysabelle Toledo, daughter of the late Firmin Toledo (of the Paris branch of the Aeolian Piano Company), was married to Dr. Salvador Font on Saturday last in the Church of St. Cloud. A well rendered musical program was a feature of the celebration; many of the guests present were well known people in the musical world; the bride looked charming and everybody happy. THE MUSICAL COURIER tenders hearty congratulations.

Louise Gérard-Thiers, the well known New York soprano and vocal teacher, who was in Europe all summer with her pupil, Florence Leslie, traveled through Italy, Switzerland, France and England. In Paris, Mme. Gérard-Thiers spent considerable time in study with her former master, Delle Sedie, "brushing up" the voice and adding to her already very extensive repertory of songs and arias.

Mary L. Todd, the New York pianist, and her sister, Mrs. Charles Pratt, had a delightful time visiting London, Hamburg, Dresden, Berlin, the Rhein, Vienna and Holland before reaching Paris.

Susan S. Boice and Louise Felter, both singers, returned to America aboard the Minnehaha on Saturday.

Charles Laufman de Harrak, a young musician from Cleveland, Ohio, who has been in Europe some six years studying the piano and composition in Berlin and Vienna, called on THE MUSICAL COURIER in Paris, with his friend, Carlos Cuyugan, of Manila, P. I. Mr. de Harrak returns to America on the Blücher, September 27.

Isola Brothers, directors of the Gaité Theater, where opera is to be given this coming season, have selected M. Archaimbaud as the second musical conductor.

Louis Watelin, a well known landscape painter, is dead. Born in Paris, he fought in the war of 1870. He afterwards studied art under Van Marck, who later became his father-in-law.

M. and Mme. Jules Chevallier, Paris vocal teachers, have returned to town and resumed giving lessons.

Antonio Baldelli, singer and teacher, has returned from Mers-les-Bains and Dieppe, and will resume lessons at his new hotel, 84 Avenue Kléber.

King Clark and his queen are expected to return from America during the night, or tomorrow morning, aboard the Kronprinzessin Cecilie. DELMA-HEIDE.

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AN OPPORTUNITY FOR AMERICAN COMPOSERS.

The National Federation of Musical Clubs, through the press secretary, Mrs. John Oliver, of Memphis, Tenn., has issued the following circular relating to the prize competition for American composers:

The National Federation of Musical Clubs announces that it will give three prizes for the three best compositions by American-born composers, one prize in each class, as follows:

Class 1. Orchestral Composition.....	\$1,000
Class 2. Vocal Solo Composition.....	500
Class 3. Piano Solo Composition.....	500

The compositions may be in any form and of any length, and the vocal solo accompanied by piano or organ, as desired.

The conditions of the competition are as follows:

1. The composer shall omit signature from the manuscript, labeling it with the name of class in which it is entered, signing it with only a private mark, and shall send with the manuscript a sealed envelope containing both this mark and the composer's name.

2. The compositions submitted must not have been published nor have received public performance.

3. All compositions must be in on or before October 1, 1908.

4. All manuscripts must be in ink and clearly written.

The competition is open only to composers born within the United States of America, or those of American parentage in foreign countries.

This competition was inaugurated at the fifth biennial of the National Federation of Musical Clubs, at Memphis, Tenn., May 8 to 11, 1907, and the successful compositions will be performed at the sixth biennial, to be held at Grand Rapids, Mich., in the spring of 1909.

The judges, nine in number, three in each class, will be chosen from among competent persons prominent in musical life in different parts of the United States. C. M. Loeffler, H. E. Krehbiel and David Bispham have kindly consented to act in this capacity, and the names of the others will be announced through the press as soon as the committee of judges is complete.

All compositions are to be sent to Mrs. Jason Walker, in care of the Beethoven Club, corner of Jefferson and Third streets, Memphis, Tenn.

American-born composers are cordially invited to enter this competition.

Mrs. JASON WALKER, Chairman,

Memphis, Tenn.,

Mrs. DAVID A. CAMPBELL,

Coffeyville, Kan.,

ARTHUR FARWELL,

Newton Center, Mass.,

Committee.

Henry Uhl Back in Cleveland, Ohio.

Henry Uhl, a baritone from the Middle West, is back in Cleveland, Ohio, after four years' study in Europe. Mr. Uhl has opened a studio, 404 Ranger Building, Prospect avenue, near East Ninth street, Cleveland. Besides teaching, Mr. Uhl will fill concert engagements.

More Offers to Shanna Cumming.

Shanna Cumming, the soprano, made a successful trip through the Pacific Coast last autumn. For next spring Madame Cumming has received two more offers for Western tours, one in recitals and the other with the Chicago Orchestra. The following is one more criticism of the singer's tour in the autumn of 1906:

The prima donna soprano is well known to Portlanders and her admirers were out in force to give her a welcome and to listen to her glorious voice. While suffering with a slight cold, she did not allow it to interfere with her singing, and gave some beautifully rendered solos which called for delicate coloratura work. Upon her appearance she was tendered an ovation which came from the hearts of the many friends who sat before her, and she sang her appreciation in return. As an encore to her first number, the Aria from "Mignon," Madame Cumming sang "Rejoice Greatly" from "The Messiah," playing her own accompaniment. Her playing was almost as enjoyable as her singing in this instance, and the audience would not let her go without a second encore. For this she gave a beautiful rendition of Strauss' "Serenade." In her second group of songs, the first, "Rose Leans Over the Pool," was one of the most refreshing and delicate bits of vocalism one could wish for. Dvorak's "Songs My Mother Taught Me" brought out the fuller, melancholy tones of her great voice, and in the "Spring Song" she was able to show it off in all its fine qualities. The encore to this group was that quaint old ballad "Bonnie, Sweet Bessie," which was evidently given by request, and which came as a breath of sweet roses out of an old-fashioned garden.—Morning Oregonian, Friday, November 30, 1906.

Brooklyn Arion to Celebrate.

The Brooklyn Arion members take a joyous pride in celebrating all the birthdays of the club. October 13 is the date set for observing the forty-second anniversary of the organization with a dinner at the clubhouse, on Arion place, Brooklyn. The menu of the banquet, printed in English, has been sent out, and this "bill" includes such familiar viands as "oysters on the half shell," "boiled salmon," "Philadelphia capon," and "ice cream."

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LONDON, September 25, 1907.

The reproach that the English are not a musical people will soon have to be retracted, if the signs of the times mean anything. As has been mentioned several times previously in this column, the success of the Promenade Concerts has been great, and now that the second half of these concerts has begun, it can safely be said that the success is quite unprecedented and has entirely surpassed all expectations. Each evening the hall is crowded to its utmost capacity, so that late comers are unable to obtain either seats or even standing room. Long lines of people besiege the box office, only to be disappointed of admittance, and the personnel of the audiences is such as to warrant the belief that only those really interested in music attend. Mr. Wood has gradually advanced the standard of the programs, so that what might be called "popular" numbers, have disappeared from the second part and at the same time the public has attended in constantly increasing numbers. The natural deduction would seem to be that the concert going public prefers good music. The quiet attention with which each number is regarded and listened to, the discriminating applause, are all factors in proof of the increased interest that the public is at present taking in music.

It also seems to be the opinion of those who know that the London public is far more likely to support a musical comedy than just a play pure and simple. People dearly like a tune, so it is little wonder that the musical comedy continues to flourish here, even through the summer when the city is given over to foreigners.

A subject that is always avoided here or glossed over with a whispered comment or two, is that of opera. That New York can support two Italian opera companies for nearly five months in the year, as well as one or more English opera companies, is a tender subject to Londoners, who realize that this, the largest city in the world, does not afford adequate support to the very short season at Covent Garden in the late spring and early summer. The Moody-Manners Company plays an engagement of eight weeks in London during August and part of July and September, and their season is always a successful one. The operas are sung in English, by a good company, excellent singers taking the principal roles. The Carl Rosa Company gives opera in English in the immediate suburbs of London, also successfully; but in London proper, up to last year, there was only the regulation opera "season." Last year there were a few weeks of Italian opera in the autumn, given rather as an experiment, perhaps, but it was a successful experiment it appears, for again an autumn season is announced. Last winter there was a season of German opera which ended tragically, but under different management a season of German opera is to be given beginning in January, so there will now be three distinct seasons of opera at Covent Garden during the year.

The opera commences on October 3, and eighteen operas are to be given. The list of operas includes one novelty, "Germania," which was produced in Milan in 1902, the composer, Alberto Franchetti, an Italian, having received

part of his education at Dresden and Munich. Other operas to be heard are "Manon Lescaut," "La Bohème," "La Tosca," "Madam Butterfly," "La Traviata," "Rigoletto," "Aida," "Andrea Chénier," "Fedora," "Don Giovanni," "Faust," "Carmen," "Adrienne Lecouvreur," "Pagliacci," "Cavalleria," "La Gioconda" and "Mefistofele." Maria Gay, whose great success last autumn is still well remembered, has been specially engaged for Carmen, and will also be heard as Amneris in "Aida." A newcomer will be Miss Lindsay, an American; Madam Tetrazzini is also new to London, as is Madam Bryhn, from Christiania. Bassi is among the tenors, and happily Sammarco is at the head of the basses. Madam Giachetti is coming and there are to be several others new to London. With Neil Forsyth as the general manager, all should go smoothly and happily for the other directors of the autumn season, and it is to be hoped that the success will be of such a character as will insure the autumn opera as a permanent feature in the future.

In commenting upon the abandonment of the State concerts at Buckingham Palace, the Musical News gives the following interesting data about the Royal Band, which was disbanded a year or two ago:

"In Henry VIII's time the band consisted of thirty-eight performers, among whom was a player on the virginals. Elizabeth's band was larger still. In the bands of Charles I, 1625, we find eleven violins enumerated, besides lutes



Adelina Patti as Rosina ("Barber of Seville"), at one of her earlier London appearances.

and viols, Nicholas Lanier being the master of the Royal Musick. Charles II followed the French custom; his band of 'four-and-twenty fiddlers' (some were tenors and basses) played at the Royal meals, in the chapel, and took part in the numerous masques and odes which were constantly being written on special besides other State occasions. The King's Band continued as an integral part of the Royal household through the Georgian period."

Karl Klein is still in England, but will soon be sailing for America, where he is to make a tour during the winter. His father and mother have been here for a greater part of the summer, but owing to the demands upon his time his father, Bruno Oscar Klein, returned to New York some time since. Mrs. Klein, however, is still here and will accompany her son on his return home. On

Saturday, September 14, young Mr. Klein played at a musicale that was given by the well known pianist, Arthur Friedheim, at his residence in St. John's Wood. His numbers were by Giraud, Hubay, Beethoven and Dvorák, and he was enthusiastically applauded and complimented by the audience, which was composed largely of musicians. Karl Klein, as has been previously stated, is a pupil of Wilhelmj, who predicts a brilliant future for the young violinist.

In view of the appearance of the talented young pianist, Norah Drewett, at the Harrison concerts, a little sketch of her previous tours is being sent out. It is interesting to be again reminded of the success that has already been achieved by this young pianist. Two years ago she was one of the soloists in both the Patti and Melba tours, and since that time has been prominently before the British and Continental public. Miss Drewett owes her musical training to the Paris Conservatory and to Stavenhagen, of Munich, although her mother had a large share in her musical education, for Mrs. Drewett was herself a fine pianist, who could thus superintend her daughter's practicing, and later accompanied her, playing the second part of concerted numbers, a great assistance, as every one knows. Although trained abroad, Miss Drewett is an English pianist, and one of whom her country has every reason to be proud. Her tour this year commences at Bristol, on the 30th inst., and ends in Belfast, on November 6. Returning immediately to London, Miss Drewett will give her own recital here on November 11, and she has been engaged to play the Grieg concerto at Bournemouth on November 14. From Bournemouth she will go to Germany, where she has engagements in Hannover and vicinity during the last part of November and the beginning of December. On December 1 she will be in Berlin to give a recital at the new Choralionsaal, when Harry C. Lott will appear in conjunction with her. So up to Christmas the season appears to be a busy one; after that more engagements in England will make it necessary for her to return to London.

Rehearsals for the Cardiff Music Festival have been held in London during the past week, when the most important of the program numbers were tried. The second part of "Omar Khayyam," by Bantock; Cowen's cantata for contralto solo, chorus and orchestra; Arthur Hervey's tone poem, "Summer," and Sir Hubert Parry's "Vision of Life" were among the numbers gone over. Marie Novello Williams is to play Mendelssohn's piano concerto in G minor at Cardiff, and that was also rehearsed, with the orchestra, in London.

London rehearsals for the Leeds Music Festival are to take place next week.

The Huddersfield Festival Chorus has been engaged by the London Symphony Orchestra to sing the choral parts of Bach's mass, which is to be given at Queen's Hall on December 16, under the direction of Dr. Richter. By the way, there is to be a young pianist, named Lengyel, as soloist at the London Symphony Orchestra's concert in November, who is said to be "a marvel." Time will tell.

Apropos of the recent statement that Helmsberger has brought out the largo of Handel for violin, and that he took the original air from "Xerxes," of Handel, "Ombra mai fu," it may be interesting to state that this aria, which has become so popular, was rediscovered by Blanche Marchesi some years ago, when she introduced it to the London public at a concert in St. James Hall. At that time the daily papers mentioned the fact that it was a

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quite forgotten air, and that it had not been sung for sixty or more years. Madame Marchesi made a great hit with the aria at that time, but does not sing it often now. This dramatic air, which is for soprano, has been appropriated by the contraltos, who, of course, have to sing it in a lower key than the one in which it was written, so that the original key seems lost to the present public. Madame Marchesi has much that is interesting and valuable to say about transpositions in singing. She thinks a song or aria should be sung in the key adopted by the composer, that transposing robs the pieces of their value and character, and thus the intentions of the composers are frustrated. Madame Marchesi is just starting off on a lengthy tour which will keep her occupied until the end of November. Her appearance at Queen's Hall will be one of the important musical events of the autumn. In her repertory are three new songs, written expressly for her by Liza Lehmann, who, after hearing Madame Marchesi interpret the "Cuckoo," wrote three more bird songs, the whole making a group of four that will be a feature of Madame Marchesi's program for the coming winter.

Perceval Allen is expected to arrive from South Africa, after a most successful tour in that far off land, in time to appear at Queen's Hall, September 28, her aria being, most appropriately, "Ocean, Thou Mighty Monster." On October 14 she will again be the vocalist, when she will sing Isolde's aria from the first act of "Tristan and Isolde."

Mr. and Mrs. Herlert Witherspoon are leaving this week for the Continent, expecting to be away about three weeks. Upon his return, Mr. Witherspoon will give a recital at Bechstein Hall, late in October.

The first Chappell Ballad Concert for the season will



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take place on Saturday afternoon, October 12, and concerts will be given fortnightly until April 4. The names of those appearing include many who have been heard during the past few years, and there will be further announcements before the end of the season. Kreisler is to be one of the soloists, as is also Miss Meller, pianist. Madame Nicholls and Madame Lunn, Miss Yelland, Miss Hill, Ben Davies, Dalton Baker, and Maurice Farkoa are among the soloists, and the concerts will undoubtedly maintain the standard already set.

A. T. KING.

From the Severn Studios.

Edmund Severn and Mrs. Severn reopened their New York and Springfield (Mass.) studios the first week in September. These artist-teachers passed most of the summer in the city. Netta Vesta and Elinor Kershaw, pupils of Mrs. Severn, appeared last week at the Colonial vaudeville house, the first in solo, and the other in the sketch entitled "A Night in a Houseboat." Among the singers who studied with Mrs. Severn this past summer were Jane Murray, of "The Merry Widow" company; Blanche Wayne, Minnie Whirmore, Carrie Booman, Cedric Studholme, Vera Curtis and William Reardon. Mrs. Severn will introduce other pupils at the monthly musicales.

Praise for Galston.

The Liszt recital given by Gottfried Galston in London still further secured his position as a great artist in the favor of the public. Following are a few of the many splendid notices regarding this recital:

Nothing need be said about the execution of the music, as it was excellent at all points, the player being evidently in full sympathy with Liszt in his sentimental vein. Signor Busoni's admirable versions of the "Mephisto-Waltzer" and "Heroischer Marsch" were played, and these, too, became wonderfully effective. The "Lucrezia Borgia" fantasia, one of the least refined of the whole set of transcriptions, was played with the right kind of abandon.—The Times, February 16, 1907.

This very gifted pianist gave his fourth recital yesterday afternoon, when his program was entirely devoted to works by Liszt. It may be said at once that Mr. Galston acquitted himself admirably of a most difficult task, and that his playing was remarkable from the technical as well as from the interpretative point of view.—Morning Post, February 15, 1907.

As a player of Liszt Mr. Galston is, without any doubt, among the first two or three. He has so studied the Lisztian method that he is completely master of it. Such playing of extended chords as were heard yesterday—the inner notes given so just a value, such voicing of a melody—is not often heard. And if the technic was perfect, the understanding was not less so.—Tribune, February 15, 1907.

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NEWS OF MUSICIANS FROM NEAR AND FAR.

People who have a habit of thinking that THE MUSICAL COURIER "belongs to" musicians and professionals only should read the topics of the last new circular. No circle of human civilization is left untouched by the contents of this interesting list. Recent features greatly increase the scope of reading appeal. Others still more interesting are to follow.

Edwin S. Cunningham, a brilliant young American diplomat abroad, latterly Consul to Denmark, now in Durban, South Africa, is a loyal friend of THE MUSICAL COURIER on his travels. From Bergen he contributed a picture of Ole Bull's monument, in that city, of which mention was made at the time. The accompanying group he sends as representing the "artists" of the last concert attended by him in the Cape region.

The Woman's Music Club, of Spartanburg, S. C., is another testimony to the musical progress of that State. The president is Mary Hart Low; vice presidents, Mrs. Paul Petty and Mrs. Guy S. Hutchins. Among its active members are Mesdames H. B. Carlisle, W. H. Dodgen, A. M. DuPre, A. H. Fleming, E. W. Johnson, C. C. Kirby, A. M. Law, J. P. McCreary, Joseph Norwood, S. J. Simpson, C. R. Stone, and the Misses Gladys Fleming, M. M. Irwin, E. Lignon, J. H. Lucas, V. McIlwaine, and Caroline P. MacMakin. An interesting cycle relative to American music has just been given. This included music of the Cavaliers and Puritans, first hymn tune composers, folk music, Indian and negro music, the violin in America, sources of our national music so far, the organists and organ composers, piano manufacture in America, noted American pianists, permanent orchestras, organized bodies, string quartets and bands, the opera in America, large instrumental forms, small vocal forms, American symphonies, cantata and oratorio composers, Edward MacDowell and his work, musical criticism and literature, woman in American music, musical education in the United States. A more practical and attractive discussion of a much thumbed subject could not have been made than by this club. The characterization of musicians, music instruments and endeavors is worthy of a wider field of observation than the confines of a club.

Enoch W. Pearson is director of music in the Philadelphia city schools. He is highly spoken of, and later will speak for himself.

Of people who insist upon silence during the rendition of music there are too few. It is a question if musicians who do not feel this are musicianly, or are but occupying the place of musicians. It is insufferable that

music lovers in the audience must be annoyed simply because the musicians are not able to feel. Audiences cannot move in this matter. If performers would set their heads to it, they could cause the nuisance to cease.

Jeanette Fernandez has a fine church position in St. John's Episcopal Church, Jersey City. She is a great favorite there socially and musically.

Margie Webber Maple is at present in Chicago, at 6315 Yale avenue. This singer will not long remain unknown in the Western city.



NATIVE MUSICIANS OF DURBAN, SOUTH AFRICA.

Springfield, Mo., has a Saturday Music Club of fifty members, with a large and active official staff and social and program committees. The work of this club, too, is unusually broad, intelligent and thorough. One of the members is Marie L. Burden, known for her valuable contributions to kindergarten education.

Jessie L. Gaynor, the composer and singer of songs for children, is writing and teaching in St. Joseph, Mo. Her summer vacation was passed at Cape Cod, with a friend and co-worker, Alice C. D. Riley, and relatives and friends. The name of Gaynor figures largely in the contents of our school song books. The composer is in great demand everywhere as their interpreter.

May Vincent Whitney, pianist, of Plainfield, N. J., has returned from Chautauqua and resumed studio life. The enterprise, intelligence and consequent prosperity of this

young teacher are a source of pride to her friends and pleasure to all who know about it. Her recitals are specially telling, the work sincere and advanced. She has been invited to associate herself with the music work of other New Jersey cities and will probably do so this season.

Abbie Garland and Sara Peakes, pianist and vocalist, unite endeavors in Bangor, Me., in lecture song recitals. Development of Italian opera and German song and folklore were subjects illustrated last season. Miss Garland is one of the best known piano teachers in her section of the country. Miss Peakes comes from Philadelphia.

In New Orleans, Florence Hyde-Jenckes has a vocal studio at 1539 Jackson avenue. Tone production, sight reading, chorus direction and lectures cover the program of this studio. The teacher is a prominent concert singer known all over the country.

Enseline Enseline, the contralto, will present "Reunited" at the Armory, in Hackensack, N. J., on October 17. The words were written especially for the artist by Ella Wheeler Wilcox, and the occasion is for the benefit of the Society for the Prevention of Cruelty to Animals. Three

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such attractive calls united will no doubt end well for our dependent animal friends.

Grace D. Adams, of Champaign, Ill., goes to the Woman's College, at Frederick, Md., as head of the piano and Normal department of the conservatory directed by Maurice G. Beckwith. Miss Adams is a pupil of Barth, Berlin, has a fine music record, and is personally pleasing. Laura Grant Short, of Danville, Ill., continues as head of the pipe organ and theoretical departments. She is a pupil of Guilman and Clarence Eddy. Mr. Beckwith continues his directorship of the conservatory, and also of a choral society which he has built up into an able body. He is to be congratulated upon adding a Normal department to the other features in his education. He is initiating his people into the beauties of regular Normal training, gathered largely from the Institute of Normal Methods, at Boston, this summer. F. E. T.

Many Inquiries for Albert Rosenthal.

The inquiries which Loudon Chariton is receiving regarding Albert Rosenthal indicate that the European successes of this young cellist have awakened a widespread interest. Rosenthal, who is a Californian by birth, spent six years in study abroad, where he made his professional debut two years ago. His playing aroused unusual comment, and now, on his return to his native land, there is every indication of his foreign successes being duplicated. The young cellist is a pupil of David Popper and Hugo Becker.

Schumann-Heink's Brooklyn Program.

Madame Schumann-Heink, who is to open the musical season in Brooklyn, at the Baptist Temple, Thursday evening, October 17, will give the following program:

Aria and Songs with Organ and Piano Accompaniment.
 Recitative and Aria of Armida, from Opera Rinaldo (sung in Italian).....Handel
 Largo, Trust in the Lord (sung in English).....Handel
 Miserere (sung in Latin).....Martini
 Sei Still (by request).....Raff
 Der Jüngling und der Tod.....Schubert
 Der Tod und das Mädchen.....Schubert
 Die Allmacht.....Schubert
 Das Erkennen.....Lowe
 Mutter an der Wiege.....Lowe
 Da liegt ich unter den Bäumen.....Mendelssohn
 Gruss.....Mendelssohn
 Lehn Deine Wang' an meine Wang'.....Jensen
 Mir ist's zu wohl ergangen.....Hugo Brückler
 Die Waldhese.....Rubinstein
 Three Hungarian Folksongs (Sung in Hungarian):
 When the Time Comes (Ha majd oda).....
 The Stars Uncounted (nincsen anyai tenger csillag).....
 My Mother's Plea (anyám arra Hért).....
 These folksongs are old and the composers are unknown.
 English Songs (Sung in English):
 The Rosary.....Ethelbert Nevin
 O Let Night Speak of Me.....Chadwick
 The Dance.....Chadwick
 His Lullaby.....C. J. Bonds
 Many a Beauteous Flower.....Ella May Smith
 Love in a Cottage.....Rudolf Ganz
 Recitative and Aria (Prison Scene) from the Opera La Profete (Sung in French).....Meyerbeer
 Fides, Mme. Schumann-Heink.

The singer will have the assistance of Elizabeth Hoff-

man at the piano and Charles A. Baker at the organ. The recital is under the auspices of the Brooklyn Institute of Arts and Sciences.

Local Kneisel Dates.

The Kneisel Quartet will give six concerts in New York City this season, at Mendelssohn Hall, on Tuesday evenings. Following are the dates: December 3, January 7, February 4, March 10, April 7 and April 14. The assisting artists will be Samaroff, Goodson, Bauer, Ganz, Stojowski and Whiting. The programs are to be made up from these works:

Quartet in F major, op. 18.....Beethoven
 Quartet in F major, op. 59.....Beethoven
 Quartet in C sharp minor, op. 131.....Beethoven
 Trio in B flat major, op. 97.....Beethoven
 Quartet in G minor.....Haydn
 Quartet in D minor.....Mozart
 Quartet in A minor, op. 41.....Schumann
 Quartet in E flat major.....Schumann
 Quartet in D major, op. 44, No. 1.....Mendelssohn
 Quintet in G major.....Brahms
 Quartet in A major.....Brahms
 Trio in C minor.....Brahms
 Quintet in E flat major.....Dvorak
 Sonata in F major for Cello and Piano.....Strauss
 Quartet in D major.....Cesar Franck
 Quintet for three Violins, Viola and Cello.....Charles M. Loeffler
 Quartet in E minor, Aus meinen Leben.....Smetana
 Quartet in F minor, op. 16, for Piano, Violin, Viola and Cello, Léon Böellmann

Concertmeister Meyer, in Schwerin, was recently honored by the bestowal of the Bulgarian Knight Cross.

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BUSINESS COMMUNICATIONS TO

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INTERNATIONAL NOTES.

Goerlitz, Silesia, intends to build a new opera house.

Eduard Moericke has been engaged as first kapellmeister for the Halle Opera.

The Frankfurt Opera will produce Camille Erlanger's new opera, "Knight Olaf."

The Hamburg Opera opened the new season with a performance of "Tristan and Isolde."

Kapellmeister Otto Drescher was recently invested with the Royal Victoria medal by King Edward.

A charity concert was recently given at Paramé, France, in which Mlle. Stubenrauch, the violinist, was the chief soloist.

Frau Rappoldi-Kahrer removed again to Dresden, and has resumed her activity as piano teacher at the Royal Conservatory.

Dr. Carl Mennicke, musical author and correpetitor of the Leipsic Opera, has accepted a call as kapellmeister to the Plauen Opera.

Georg Schumann is working on a composition for chorus, soli and orchestra, which has for its fundamental idea the biblical subject "Ruth."

The organists of the Grand Duchy of Hesse recently organized an association of Hessian organists.

Kapellmeister N. Podkaminer, conductor of the symphony concerts at Odessa, will produce Johan Selmer's "Prometheus" symphony, on October 10.

Johann Doebber's new opera, "Der Zauberlehrling" ("The Magician's Apprentice"), is to be one of this season's novelties at the Braunschweig Opera.

Eugen d'Albert's opera, "Tiefeland" (newly revised by the composer), and Isidor d'Alara's "Messalina," will be produced in November by the Leipsic Opera.

Fräulein von Szekrenyessy, Lotte Kornar, Hans Taenzler and Eduard Schneller have been engaged for the coming season by the Karlsruhe Court Opera.

Josef Reiter, the Vienna composer, has been appointed director of the Mozarteum, in Salzburg, in place of Director Hummel, who has gone into retirement.

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MONUMENT OF THE COMPOSER, AUGUST KLUGHARDT, IN DESSAU.

Leoncavallo has finished a new opera entitled "Maja," which is to be produced for the first time in the course of next season in Mexico and in the Spanish language.

Kapellmeister Heinrich Sauer, who on October 1 became the conductor of the Bonn Orchestra, received from the King of Roumania the gold medal for Art and Science.

"Il Paradiso di Maometto" ("Mahomet's Paradise"), the opera by Robert Planquette, was recently given for the first time in Italy at the Genoa Opera, with great success.

The Royal Conservatory in Dresden was visited (according to the report concerning the fifty-ninth instruction year, 1906-1907) by 159 male and 324 female pupils. Altogether,

73 performances were given, among them 62 in concert form. The library contains 11,684 numbers, viz., 7,696 instrumental works, 2,745 vocal works, 1,090 books on music, and 153 opera librettos.

Giannino Antona-Traversi, in collaboration with Vittorio Giglio, is writing a libretto in three acts for the young composer Luigi Ferrari Trecate. The last named, a pupil of Mascagni, is the author of "Cittolino tra le Fate," a fantastic play of delicate musical conception. Trecate, at

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this moment is setting to music a one act play by Térésah, entitled "Pierozzo." Both new works are to be presented this coming fall.

A cherished dream of Anton Rubinstein is about to be realized. The foundation of a popular opera at St. Petersburg has assumed tangible form. The founders consist of a number of artists of both sexes, who have formed for this purpose an association similar to that of the Theatre François, at Paris. The new institution is to open its doors next fall, and prices of admission will be such as to permit music lovers of moderate means to attend the performances, which are to be of a high standard.

The management of the Weimar Opera makes known that the opening of its new house cannot take place before December 1. Performances—about forty—will meanwhile be given in provisional premises. The general opinion is that the new opera house will not open its doors before Christmas. It is intended to give, as the inaugural performance, "Wallenstein," by Schiller. The first novelty to be produced will be the music which Felix Weingartner is at present finishing for the second "Faust" of Goethe, and which will be played at Easter tide, 1908.

Messrs. Albertini and Gottardi, the two engineers sent by the Milan municipality to visit the principal German opera houses, with the object of studying the various systems of the "lowered" orchestra before taking a definite decision for the Scala orchestra, have returned after making their tour of inspection. The two experts, who visited Nuremberg, Dresden, Berlin, Cologne, Wiesbaden, Munich, Bayreuth and Vienna, have now submitted their report to the communal council, together with propositions, which will be examined with the greatest care and in all probability will be accepted.

The musical season at Aix-les-Bains is still most brilliant. The Théâtre du Cercle produced recently, as novelties, Massenet's "Thérèse," and "Fortunio," by Messager. The current repertory is composed of works such

as "Faust," "Samson et Delila," "Huguenots," "Tannhäuser," "Lohengrin," "Hamlet," "Aida," and Saint-Saëns' delightful ballet, "La Javotte." A Massenet Festival, lately arranged, gave occasion to hear selections from "Ariane" and the dainty "Chanson des Bois d'Amarante" (a small Massenet masterpiece but little known) and the Massenet concerto for piano, rendered in a masterly manner by Jean Canivet, of Paris. Besides the daily popular and weekly classic concerts a series of chamber concerts were given, the last of which was devoted solely to compositions of Amédée Renschel, of Lyon.

A royal personage who exercises the two professions of violinist and physician without deriving any pecuniary profit from either is Prince Louis Ferdinand, nephew of the Regent of Bavaria. Not long ago, while conscientiously taking part in a rehearsal at the Prince Regent Theater, he was suddenly notified that the wife of a professor living in the neighborhood had been run over by a fiacre and later carried into the lodge of the janitor of the theater. The prince hastened at once to the side of the injured woman and found that she had sustained a fracture of the arm. He applied the necessary bandages before entrusting her into the hands of the ambulance attendants, who then removed her to her dwelling. Thereupon the prince resumed his place in the orchestra, and in the course of the evening he sent several times for information about the patient. The prince, as is known, bears the title of doctor, and besides being an apt musician is also a composer of no little merit.

The season at Ostend remained brilliant to the end. The latest events were a Richard Strauss festival, with the composer as the central figure, conducting his "Till Eulenspiegel," "Aus Italien," "Königsmarsch," and Madame Strauss de Ahna interpreting several lieder of her husband. Then it was Jacques Dalcroze's turn, and he obtained success with his company of one hundred and fifty children in their songs and calisthenic exercises. Pugno appeared at a special concert and played Grieg's piano concerto and

Saint-Saëns' "Africa." Bonci in ten concerts covered the entire Italian vocal domain, from Bellini to Mascagni. The gifted Bohemian tenor Marak, the fine vocal style of Leopold Demuth, and the talented vocalists Frieda Hempel and Madame Järnefeldt, were also highly appreciated. The concert given in honor of Léon Rinskopf, the conductor, was a welcome occasion, upon which the habitual visitors to the Kursaal could express their gratitude for the many artistic entertainments of which he was the originator.

Besides its autumnal lyric season, the Turin Theater Victor Emanuel will have also a carnival period. For the latter the repertory has been announced, and is composed of "Cendrillon," by Massenet; "Mademoiselle de Belle-Isle," "Pagliacci," "Cavalleria Rusticana," "Saronna," and a new opera by Capozzi, "La Principessa."

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MAUD AND BOHEMIAN STUDIO LIFE.

"This Bohemian life," sighed the lady behind the tea table, "is such a farce after all. But that anybody in her right mind would leave her happy home and a doting father for the questionable pleasure of living in a trunk, with a suit case for emergencies, is more than I can understand, unless stern necessity compels it."

"Who has done this awful deed?" asked the lady with the music roll, as she carefully squeezed a few drops of lemon in her tea.

"Why, Maud, of course. Haven't you heard?"

"Heard what?" dropping the lemon.

"About Maud giving up her studio and going home to father," said the lady behind the tea table.

"Good, gracious!" exclaimed the lady with the music roll. "Well, did you ever! Why, I thought she was wedded to the Bohemian Life in capital letters, and art as well."

"She divorced herself from both this morning," said the girl from Missouri. "I wasn't a bit surprised. The last time I called to see her in the 'Hat Box,' as she called her condensed quarters, I was struck with the gloom on her usually bright face. I knew a real old fashioned cry would do her good, so I set a trap to turn on the water works and she fell an easy victim. She asked me to rise from the improvised settee so that she could get at the butter in the soapbox beneath. I put my arm around her and throwing all the sympathy I could into my voice, asked, 'What is the trouble, dearie?' It was easy after that. After she had her weep out she sobbed, 'I am so tired of it all! What do you mean by it?' I asked, 'Don't you hear those hideous yells from all those studios? Mercy! I shall go mad if another vocal teacher comes in here and begins with that infernal voice placing. It is nothing but "relaxation," "abdominal breathing," "diaphragmatic support," "chest tones," "head register," and all the rest of it. And that new one on the fifth floor stopped as she was passing by to tell me that the girl yelling on the sixth floor was bunching her voice in her throat.' 'You poor child,' I said, after I had laughed till I cried (bunching the voice was a new one on me). 'I do not blame you one bit. Why don't you get out of this and go home?' 'I would,' she said, 'only I am ashamed to face father.' 'Well, think it over. Father did not approve of your coming, but he will of your going, I am sure.' And I came away."

"But how did she finally come to a decision? There is always a 'last straw' in such cases," said the lady with the music roll.

"Well, in her case, the last straw happened to be a coffee pot. You know," continued the girl from Missouri, "Maud had one of those patent contrivances for holding a coffee pot over the gas jet to boil. Maud had put the coffee on and was stooping down to pull on her slipper when the pot tipped over and the boiling coffee and Maud's foot went into the slipper together. She telegraphed father to meet her the next day."

"I went to the train with her," said the lady behind the tea table. "She looked sweet. She wore one of those purple hats with a band of geranium velvet around the crown and a big bunch of American Beauties on top. It

was a sweet thing, but awfully daring. Her gown was lovely and had that new straight back effect that is so fashionable. You know how amusing she is. What do you suppose were her last words?"

"What?" echoed her listeners.

"Why, that she had some consolation. The Bohemian



life diet had reduced her figure to the fashionable requirements and her hat would make folks sit up and take notice."

"How awfully funny!"

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 "For My Love." (Song.) Wilhelm Heinrich, Boston, Mass.
 "Exaltation." (Song.) Wilhelm Heinrich, Boston, Mass.
 "Night." (Song.) Wilhelm Heinrich, Boston, Mass.
 "With Thee." (Song.) Wilhelm Heinrich, Boston, Mass.
 "June." (Song.) Wilhelm Heinrich, Boston, Mass.
 "Sweetheart, Sigh No More." (Song.) Wilhelm Heinrich, Boston, Mass.
 "Arietta." (Song.) Wilhelm Heinrich, Boston, Mass.
 "The Wandering Knight." (Song.) Wilhelm Heinrich, Boston, Mass.
 "Shena Van." (Song.) Wilhelm Heinrich, Boston, Mass.
 "Spring." (Song.) Wilhelm Heinrich, Boston, Mass.
 "Ecstasy." (Song.) George Murphy, Grand Rapids, Mich.
 "Exaltation." (Song.) Harry C. Hammond, Galesburg, Ill.
 "I Send My Heart Up to Thee." (Song.) Grace Dymond, Grand Rapids, Mich.
 "June." (Song.) Gertrude Lamb, Buffalo, N. Y.
 "June." (Song.) Marguerite Fiske, Cambridge, Mass.
 "Scottish Cradle Song." (Song.) Bertha Child, Boston, Mass.
 "My Sweetheart and I." (Song.) Gertrude Holt, Boston, Mass.
 "Shena Van." (Song.) Gertrude Holt, Boston, Mass.
 "Spring." (Song.) Bertha Child, Boston, Mass.
 "The Year's at the Spring." (Song.) George Hamlin, St. Paul, Minn.
 "The Year's at the Spring." (Song.) Helen A. Hunt, Boston, Mass.

J. W. Bischoff.

"Five Little White Heads." (Song.) Mrs. H. Clay Browning, Washington, D. C.
 "Love Sings the Lark." (Song.) Charles E. Morrison, Haverhill, Mass.

Geo. W. Chadwick.

"O Love and Joy." (Song.) George Murphy, Grand Rapids, Mich.
 "The Northern Days." (Song.) Bertha Wagner, Grand Rapids, Mich.
 "Bedouin Love Song." (Song.) Miriam Waters, Lawrence, Kan.
 "O Let Night Speak of Me." (Song.) Helen Hoisington, Lawrence, Kan.
 "The Danza." (Song.) Miss Feilding Roselle, London, England.
 "The Danza." (Song.) Blanche Lyons, Lawrence, Kan.
 "Nocturne." (Song.) John R. Miller, Chicago, Ill.
 "The Maid and the Butterfly." (Song.) Janet Spencer, Buffalo, N. Y.
 "Before the Dawn." (Song.) Helen Graham, New York, N. Y.
 "Before the Dawn." (Song.) John Young, Orange, N. J.
 "Allah." (Song.) Frank H. Collins, Chicago, Ill.

Arthur Foote.

"Ashes of Roses." (Song.) Marian Hay, Boston, Mass.
 "If Love Were What the Rose Is." (Song.) Marian Hay, Boston, Mass.
 "Constancy." (Song.) Maude Fenlon Bullman, Boston, Mass.
 "A Ditty, 'My True Love.'" (Song.) Josephine Jennings, Chicago, Ill.
 "Elaine's Song." (Song.) Clarence Hay, Boston, Mass.
 "Song of the Forge." (Song.) Clarence Hay, Boston, Mass.
 "When Icicles Hang by the Wall." (Song.) Clarence Hay, Boston, Mass.
 "Love Me if I Live." (Song.) Virginia Estill, Chicago, Ill.
 "Love Me if I Live." (Song.) M. Fernand Girandet, Boston, Mass.
 "On the Way to Kew." (Song.) M. Fernand Girandet, Boston, Mass.
 "The Wanderer's Song." (Song.) M. Fernand Girandet, Boston, Mass.
 "Song of the Forge." (Song.) Ralph Osborne, Sharon, Mass.
 "The Roses Are Dead." (Song.) Ralph Osborne, Sharon, Mass.
 "Lygeia." (Cantata for Women's Voices.) Wednesday Morning Club, New York City.
 Suite in D. (Organ.) Arthur Ryder, Winchester, Mass.

Edward MacDowell.

"As the Gloaming Shadows Creep." (Song.) Mrs. Dell Kendall Werthner, Granville, Ohio.
 "A Maid Sings Light." (Song.) Emma Kelly, Wisconsin.
 "A Maid Sings Light." (Song.) G. Magnus Schultz, Newark, N. J.
 "A Maid Sings Light." (Song.) Mrs. C. H. Bussing, New York City.
 "A Maid Sings Light." (Song.) Leonore Allen, Chicago, Ill.
 "Long Ago, Sweetheart Mine." (Song.) Mrs. Dell Kendall Werthner, Granville, Ohio.
 "Long Ago, Sweetheart Mine." (Song.) Mrs. C. H. Bussing, New York City.
 "The Swan Bent Low to the Lily." (Song.) Mrs. C. H. Bussing, New York City.
 "The Swan Bent Low to the Lily." (Song.) Mrs. J. O. Huff, Lawrence, Kan.
 "Sweetheart, Tell Me." (Song.) Edwin Evans, Philadelphia, Pa.
 "Sweetheart, Tell Me." (Song.) Mrs. A. A. Kraft, Spokane, Wash.
 "Slumber Song." (Song.) Mrs. A. A. Kraft, Spokane, Wash.
 "Sweetheart, Tell Me." (Song.) Edwin Evans, Wilmington, Del.
 "Thy Beaming Eyes." (Song.) Gwilym Miles, Brooklyn, N. Y.
 "Thy Beaming Eyes." (Song.) Mrs. A. T. Amos, Spokane, Wash.
 "Thy Beaming Eyes." (Song.) Grace Clark Kahler, Spokane, Wash.
 "Thy Beaming Eyes." (Song.) Charlotte Hodgson, Lawrence, Kan.
 "Thy Beaming Eyes." (Song.) Mr. Hutchins, Granville, Ohio.
 "To a Wild Rose." (Violin and Piano.) Arthur Hartmann, Los Angeles, Cal.
 "To a Wild Rose." (Violin and Piano.) Arthur Hartmann, Canton, Ohio.

J. W. Metcalf.

"Afterglow." (Song.) Mr. McNamara, Grand Rapids, Mich.
 "Bugle Song." (Song.) Edith Rosina Godbe, Salt Lake City, Utah.
 "A Dream So Fair." (Song.) Mary Fay Sherwood, Roxbury, Mass.
 "At Nightfall." (Song.) Mrs. W. J. Green, Buffalo, N. Y.
 "At Nightfall." (Song.) Mrs. Klenk, Boston, Mass.
 "A Name." (Song.) Edith Rosina Godbe, Salt Lake City, Utah.
 "Night and Morn." (Song.) Bertha Wagner, Grand Rapids, Mich.
 "Until You Came." (Song.) Miss E. Moor, Grand Rapids, Mich.
 "White Nights." (Song.) Bertha Wagner, Grand Rapids, Mich.



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PUBLISHED EVERY
WEDNESDAY
BY THE
MUSICAL COURIER COMPANY
(Incorporated under the laws of the
State of New York)
MARCO A. BLUMENBERG, President.
SPENCER T. DRIGGS, Sec. and Treas.
ST. JAMES BUILDING
Broadway and 26th St., N. Y.
Tele.: 1767 and 1768 Madison Square
Cable Address: "Pegajar," New York

ESTABLISHED JANUARY, 1880

No. 1437

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, OCTOBER 9, 1907

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THE MUSICAL COURIER is for sale on the principal news-
stands in the United States and in the leading music houses, hotels
and kiosques in Belgium, England, France, Germany, Holland, Italy,
Switzerland and Egypt.

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quoted. Managerial announcements about artists will be accepted
only when they are news and must be sent subject to editorial re-
vision.

SUBSCRIPTIONS:

Invariably in advance, including postage.
Single Copies, Ten Cents.
United States, Canada, \$5.00
Great Britain £1 5s. Austria 160.
France 31.25 fr. Italy 31.25 fr.
Germany 25 m. Russia 12 r.
Entered at the New York Post Office as Second Class Matter.

SPENCER T. DRIGGS - - - BUSINESS MANAGER

Rates for Advertising on Application

All remittances for subscriptions or advertising must be made
by check, draft or money order, payable to THE MUSICAL COURIER
Company.

Advertisements for the current week must be handed in by 12 M.
Monday.

All changes in advertisements must reach this office by Friday,
5 P. M., preceding the issue in which changes are to take effect.
American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

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Published Every Saturday During the Year

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Do not despair. Only 194 days to the close of the
musical season.

THE musical season has started. Concerts are be-
ing given daily at the O'Neill-Adams Company's
store by "twenty-one star members of the Metropol-
itan Opera House," according to a scare head ad-
vertisement.

It was supposed that Caruso's engagement in
Paris, under the auspices of the Metropolitan Opera
House in New York, which farms him out, would
take place after January 1, before the new manage-
ment of Messenger and Broussann assumes control,
but there are negotiations pending between the pres-
ent manager, Gailhard, and the Metropolitan, which
may make it possible for Caruso to sing under the
old management before the new management steps
in at the Paris Opera, but this is not yet definitely
fixed.

Up in Maine they are saying that William R.
Chapman, the indefatigable promoter and musical
director of the Maine music festivals, is one of the
best press agents THE MUSICAL COURIER has in
the Pine Tree State. To the vast audience assem-
bled in Bangor, Thursday evening of last week,
Mr. Chapman stated that he owed much of the
Maine festival success to this paper. The receipts
and enthusiasm of the festivals in Bangor and Port-
land this year broke all records. Thirty-six Maine
towns have been "whipped into line," as they put
it in the world of politics. Next to President
Roosevelt, no name in these cities and towns is
more familiar than that of Mr. Chapman. His
efforts for the advancement of music are beginning
to inspire other sections of New England.

MADAME SEMBRICH and her chivalrous husband
are back in their favorite America once more, en-
joying the periodical pleasure of entertaining the
critics of the New York Tribune and the New York
Sun at their Savoyard dinners. Happy critics!
Happy Sembrich! Happy Stengel! The latter two
are sure, anyway, of continued praise in some New
York papers, for it would be the height of bad
breeding—in fact, *infra dig*—to disagree with a
hostess about her short breathing. And we may as
well admit in advance that a good dinner goes far
to put a critic in good humor, particularly when he
knows that the other critics are barred and must eat
at home or in the usual New York restaurant.
Madame Sembrich must, as an artist, feel that those
criticisms are worthless, and if the artist herself
feels it, the criticism can have no value for her or
any one else. But she likes to dine and wine them
because they like her singing so so.

NOTABLE musical anniversaries for the second
week of October include: October 9—Giuseppe
Verdi, born in Roncole, in 1813; Camille Saint-
Saëns, born in Paris, in 1835; Georg Friedrich
Fuchs, died in Paris, in 1821. October 10—Johann
Nikolaus Bach, born in Eisenach, in 1669; Alex-
andre von Siloti, born in Charrow, in 1863; Adolf
von Henselt, died in Warmbrunn, Silesia, in 1890.
October 11—Theodore Thomas, born at Essen, in
1835; Anton Bruckner, died in Vienna, in 1896.
October 13—Arthur Nikisch, born in Szent Mik-
los, Hungary, in 1835; Thomas Carter, died in
London, in 1804. October 13—Moritz Haupt-
mann, born in Dresden, in 1792. October 14—
Thomas Hastings, born in Washington, Litchfield
County, Conn., in 1787; William George Cousins,
born in London, in 1835; Heinrich Wilhelm Ernst,
died in Nice, in 1865. October 15—Alexander
Dreyschock, born in Zach, Bohemia, in 1818;
Frank Van der Stucken, born in Fredericksburg,
Gillespie County, Tex., in 1858.

NOTHING for nothing. Artists of great and
lesser degree, especially lesser, are hereby warned

that so long as they consent to sing for nothing at
a woman's club meeting, or any other entertain-
ment, managers and the musical public will refuse
to take any stock in their art. Managers will never
engage such artists, even if they are to be had for
insignificant fees. The following letter commends
the editor for an editorial published in THE MUSI-
CAL COURIER in the issue of September 25:

Editor of The Musical Courier:

I wish to congratulate you on the fine article about the
way the Rainy Day and other clubs of this city treat their
artists. I know every word of it is true, and we need
more just such writing. They take advantage of the new-
comers, and promise great things, but no money. Oh! no!
They can't afford to pay, of course, they are so poor, and
besides it is really a great honor to play for them. Any
artist ought to be thankful for that. Hoping to see some
more soon on the same subject, I remain,

Your constant reader, IRWIN E. HASSELL,
3405 Broadway, New York.

September 30, 1907.

To judge by his letter Mr. Hassell is among
those who have been inveigled into a free perform-
ance with the hope of getting a paid engagement.
He never did, and neither he nor any other pianist
or singer will ever get an engagement by such
means. Most of the women's clubs in New York
City hold their meetings at the big hotels. The
Rainy Day Club meets at the Hotel Astor. The
Women's Press Club (a press club, by the way,
with no press women among the members) holds
forth at the Waldorf-Astoria. No living man or
woman ever received anything for nothing at these
hotels except on the days when these clubs hold
their meetings. On these joyous occasions, the
members, their guests, a corps of hotel servants and
possibly some chance interlopers, get a free concert,
arranged by what these clubs are pleased to call
"The chairman of entertainment." This chairman,
a woman, writes or just plainly asks singers and
pianists to come and sing or play for the club, in
the manner described by Mr. Hassell. It is a vile,
petty custom, which should be abolished. No one
but an inconsistent woman would ever have con-
ceived such a fashion. Some of these club women
are rich and ride to the hotels in their automobiles.
Most of the members are well to do, but were they
as poor as church mice they should be above ac-
cepting favors from struggling musical artists.
There must be an end to all things, and now, this
season, is the time to put an end to the shabby
and beggarly practice of free musical perform-
ances furnished by artists outside of the club mem-
berships. If the members wish to "oblige" by sing-
ing and playing, that is their privilege, but, bless
us, these exacting dames do not care for amateur-
ish or inferior performances; they must have pro-
fessional singers and pianists or none. That is
quite right, but let them pay the regular fee or cut
out the music altogether. Any singer or pianist
who continues to sing or play for nothing retards
his (or her) progress, and if it be done too often
will put a speedy end to a career. Let "nothing
for nothing" be the motto henceforth.

MONSIEUR GIRAUDET, professor of dance and
president of the "International Academy of Authors
and Choreographic Masters," some time ago sent
circulars of inquiry to 3,096 of his colleagues all
over the world, with the object of ascertaining what
influence is attributable to the dance in the ques-
tion of matrimony. The masters of the fantastic
toe, with the amiability characteristic of their kind,
set to work at once and after making the neces-
sary investigations sent their reports to Monsieur
Giraudet, thus enabling him to compile the follow-
ing statistics, which the Paris Figaro takes pleasure
in laying before the public: "Altogether the 3,096
professors consulted 1,097,503 pupils, already mar-
ried or engaged to be married. The researches
brought the news that through the opportunities
dancing afforded in bringing the two sexes to-
gether, matrimony had been aided to assume the
proportions given here in per centum: 97 per cent.

in Germany, 85 per cent. in Switzerland, 83 per cent. in France, 80 per cent. in America, 69 per cent. in Spain, 65 per cent. each in Holland, England and Bulgaria, 55 per cent. in Hungaria, 53 per cent. in Denmark, 51 per cent. in Sweden, 50 per cent. in Egypt and 39 per cent. in Norway. Of the professors themselves 92 per cent. are married." In conclusion it is stated that the occasion of a ball is the most potent matrimonial agency, and that of the various dances the waltz is especially deadly in infecting harmless couples with the microbe matrimonia expansiva.

NEW CRITIC FOR NEW YORK WORLD.

Reginald De Koven, after a long hiatus, will this season resume work as music critic of the New York World, a paper on which he served brilliantly in the same capacity some years ago.

TEMPUS FUGIT.

These three quotations occurred in an article signed "H. E. K." in last Sunday's Tribune:

"Mr. Kneisel lives up there, wherever it is, and Krehbiel and I were thinking of running up to see them. Do you know Blue Hill?"

"* * * H. E. Krehbiel, who has written the music reviews for the Tribune for twenty-seven years."

"Mr. Krehbiel prepared the first volume of the English edition of the monumental biography of Beethoven by Alexander W. Thayer."

What is the significance when a man in the neighborhood of fifty years lauds himself over his own signature and begins to fall into personal reminiscences? What must intelligent people think of such an exhibition? We are sorry.

It certainly is not journalism.

SONG BIRDS ON THE WING.

At the time THE MUSICAL COURIER goes to press Heinrich Conried is expected in New York, aboard the Kronprinzessin Cecilie. On the same ship are De Cisneros and Nordica. The sailing dates (from Europe) of other persons connected with opera in this city are: Hertz on the Kaiser Wilhelm der Grosse, October 8; Bovy on La Savoie, October 19; Dippel and Rappold on the Kronprinz Wilhelm, October 22; Olive Fremstad on La Provence, October 26; Van Rooy on the Kronprinzessin Cecilie, October 29; Knoté, Bonci, Cavalieri, Journet, Muehlmann and Frida Langendorf on the Amerika, October 31; Rousselière, Chaliapine and Stracciari on La Touraine, November 2; Reiss on the Pretoria, November 2; Caruso, Farrar, Scotti and Kirkby-Lunn on the Kaiser Wilhelm der Grosse, November 5; Eames on La Touraine, November 9; Campanini, on the Kronprinz Friedrich, October 9; Trentini, Zeppilli, Daddi, Venturini on the Hamburg, October 14; Renaud on La Lorraine, October 12; Garden, Bressler-Gianoli, Bassi, Gilibert, Sammarco and Dalmorès on the Kaiserin Auguste Victoria, October 18. Zenatello and Russ are to sail from South America, where they have been singing, about October 11, and Melba will leave Australia several weeks later.

NO NECESSITY FOR ORCHESTRAS.

The Boston Symphony Orchestra announces that half its concerts in Boston will take place without soloists, as already published in this paper.

The violinist Macmillen gave a concert on Sunday night in Carnegie Hall, and had the backbone, the thoroughgoing American backbone, to give it without an orchestra, and the receipts were over \$900. Had he had an orchestra—the usual New York conglomeration of an orchestra—it would not have added one dollar to the receipts and he would have lost money.

Now, then, Mr. Macmillen demonstrates that he can give concerts without orchestra and succeed. He is the first one, and the honor and glory belong

to him. If he is followed up by the others they also can give concerts successfully without orchestra. There is no use in keeping a certain set of people going in New York just for the purpose of advertising them, without result or effect upon the public and losing money thereby. Why should the piano manufacturers introduce their pianists with an orchestra, when they can draw just as well without an orchestra? If the people want to hear concertos, let them go to the regular organizations—to the concerts of the regular orchestral organizations, who will be compelled to engage soloists if the people want to hear them, but a repertory can be played without orchestra and money made, and the object the musician has in his profession is just the same as a lawyer, an architect, a physician has, and that is to make money, otherwise to make a career, because without money there can be no career.

There is no necessity to engage orchestras. The orchestras eat up all the money. The only way to do is to secure engagements in the regular organized orchestras or those concerts given by organizations of orchestras and then concertos can be played and arias sung. Otherwise, give your concerts without orchestra. It runs all the way from \$500 to \$1,500, according to circumstances and places to have their co-operation, and they probably do not draw one copper under such conditions. As organizations giving their orchestral concerts they may draw, and they do in some instances, but great fortunes have been lost in America in attempting to float them—millions of dollars. Very commendable and excellent for those who can afford to do it and for art, but the individual musician is the one who must be taken care of. If the orchestral conductors can secure audiences for themselves and the orchestras can secure audiences for themselves without soloists, very good. No doubt it is a very effectual thing for them and means a great deal, but, on the other hand, Macmillen has shown that the artists, individually, can do without the orchestras, and that is a great battle won.

Give your concerts without orchestras if you want to make money, and the piano manufacturers need not spend these thousands of dollars to introduce their pianos with orchestras, when Macmillen made this success on Sunday night without an orchestra. The orchestras do not draw, anyway, unless they are institutions like the Boston Symphony, the Chicago, the Pittsburgh, the Philadelphia and the other permanent orchestras that have their local subscribers, and in the case of the Boston Symphony, they have their subscribers wherever they go. Otherwise, there is no necessity to give any orchestral concerts at all. They must be given, anyway, with fixed subscriptions, so that each concert is known to have a certain amount of money in it long before it is given.

DR. ADOLPH BRODSKY, leader of the Brodsky Quartet (Manchester), sends this account of Grieg's funeral in Bergen:

The most imposing and the most impressive feature of Grieg's funeral was the crowd. In my estimate there must have been between 40,000 and 50,000 people. There was no cold curiosity, no fighting for places, no stretching of necks to see better; from old man to urchin, all had the same grave expression of face which showed that they felt their loss.

The program of the ceremony, which was to begin at noon, was as follows: (1) "Varen" ("In Spring"), Grieg, played by the string orchestra; (2) folksong, by Grieg, sung by the male choir; (3) the laying down of the wreaths; (4) song for male voices, sung by the same choir, also composed by Grieg, and (5) "Funeral March" for orchestra, by Grieg. The orchestra was a scratch orchestra gathered from the theater, music halls and amateurs; I offered my services as a violinist, and they were accepted. Halvorsen, conductor of the National Theater, Christiania, conducted. He is the husband of one of Grieg's nieces and a former pupil of mine from the Leipzig Conservatory. The "Funeral March" was composed by

Grieg about forty years ago, on the death of his friend, Nordraak (who had such a great influence on Grieg as a composer), and is written for a military band only. But the only available military band in Bergen is so miserable that Halvorsen, at the eleventh hour, orchestrated it for an ordinary orchestra. And he did it so well, and the instrumentation was so completely in Grieg's manner, that it sounded as if it had been done by Grieg himself. It is a beautiful piece, a genuine "Grieg," and ought to become in its present form a standing piece on the repertory of the leading orchestras. It could be also used as a welcome variety for the dead march of "Saul." There were fifty-seven wreaths, which had to be "laid down" by nearly as many delegates; and the Kaiser's delegate, Legationsrat Sheller Steinwartz (himself a good musician and personal friend of Grieg), made the only long oration—and a beautiful one. The German Emperor's wreath came next after the wreath of the King and Queen of Norway, which was "laid down" by General Nissen. Then came wreaths from the Storthing, from the Norwegian Government, from the municipalities of Bergen and Christiania, from the Imperial Chancellor, Von Bülow; from the Royal Academy, Berlin; from the Queen's Hall Orchestra, London; from the Concert Gebouw Orchestra, Amsterdam, and from the Brodsky Quartet, Manchester. As I brought a wreath from the Brodsky Quartet, the committee asked me to take charge of the wreath of the Concert Gebouw Orchestra, which I did. In German, I bade our dear friend farewell, and said that his works would remain to give him immortality so long as true and noble art endured. I and the other bearers then lifted the coffin and carried it outside to the hearse—a beautifully decorated car drawn by four black horses. So it stood visible to everybody. As we passed through the streets, the houses draped with flags, all the people uncovered their heads. The procession consisted of hundreds of deputations with standards inscribed with the names of the societies to which the deputations belonged. There were about 10,000 people in the procession. We who followed directly after the hearse were quite out of town when the end of the procession was still passing through the streets of Bergen. No rain fell, although it looked very threatening during the morning. All the schools, all the shops, and all the mills were closed. Outside the town we passed through an alley of trees surrounded by the fjords and mountains; the view was overpowering. At a certain spot the hearse stopped, and the procession, with their standards, passed before the hearse, and every deputation lowered their standard before the coffin passed on. It was nearly an hour before the last standard was lowered. Afterward we drove to the cemetery, on a hill a few miles outside the town. Kaiser, King, Government, towns, professional musicians, students, workmen, peasants—they all were united and led by one idea—to do homage to the remains of Grieg. Perhaps music is, after all, the real "peacemaker"; it reminds us that, in spite of difference in birth, social position, religion, opinion, we are brethren and must try to love each other.

AND still the Joachim anecdotes come. A French journal relates this one:

"Joachim, at the time when his concerts were the great attraction of the moment, one day entered a London barber shop to have himself shaved. 'Willyou also have your hair cut?' asked the tonsorial artist, noting the curly head of the young violinist, whom he did not know. Joachim tried to make him understand that he preferred to let his hair grow and to wear it long. Still, the hairdresser insisted that it was rather long in the back. The musician declared that he liked his hair exactly as it was and that he would not permit any one to touch it. The barber looked disdainfully at his client and said witheringly: 'Allow me, then, to tell you, sir—without meaning offense—that if you do not have that crop cut you will look exactly like a Hungarian violinist.'"

It has been decided that Emil Paur, the director of the Pittsburgh Orchestra, will not do any solo work during the coming season. There was quite a discussion before this decision was reached. It also has been decided that all the pianists who play at the Pittsburgh Orchestra concerts have the right to use pianos of their own selection, as it is understood; in other words, every pianist who plays solo in the Pittsburgh Orchestra plays the piano that he or she has arranged to play. This seems a very natural thing, and, in fact, it would be unnatural for pianists to play any other piano than the piano they are engaged to play. Wouldn't it?

FIFTY YEARS OF FESTIVALS.

Worcester County Musical Association Holds Its Golden Jubilee Festival at Mechanics' Hall, Worcester, Mass.,
October 2, 3, 4, 1907—Artistic and Financial Success.

The golden jubilee of the Worcester Festival was celebrated at Mechanics' Hall, Worcester, Mass., October 2 to 4, inclusive, and consisted of five fine concerts, which were attended by large and well pleased audiences.

No oratorical exercises, civic parades with floats of the Arts and Progress, or other pomp and pageantry, except merely music, marked the formal festivities at the celebration, and for that consideration the all-wise committee

is worth while, it is necessary only to remind him that at the Worcester festivals these artists have been heard, among others: Suzanne Adams, Albertini, Alvary, Frederick Archer, Aus der Ohe, Harold Bauer, Anna Bishop, Bispham, Blauvelt, Brignoli, Burmeister, Campanari, Carreño, Cary, De Lussan, Del Puente, Fursch-Madi, Gabriilowitsch, Galassi, Godowsky, Hauk, Joseffy, Juch, Clara Louise Kellogg, Rivé-King, Loeffler, Melba, Musin, Nordica, Remenyi, Rummel, Scharwenka, Schott, Schumann-Heink, Tagliapietra, Tavery, Urso, Bloomfield-Zeissler, etc. The list of works and composers covers nearly everything that is important in the literature of old and modern music.

FIRST CONCERT
Wednesday Evening, October 2, 1907.

The First Part of
"THE DREAM OF GERONTIUS"
Set to Music by
SIR EDWARD ELGAR
(op. 38)

Soloists:
Gerontius Daniel Beddoe
The Priest Emilio de Gogorza

"JOB"
A Dramatic Poem for Solo Voices,
Chorus and Orchestra

By
FREDERICK S. CONVERSE
(op. 24)
(First Performance)

Soloists:
Job Daniel Beddoe
His Friend Emilio de Gogorza
A Woman of Israel Mme. Schumann-Heink
The Voice of Jehovah Frank Croton
Voices of Prayer and Adoration The Chorus
Wallace Goodrich, Conductor.

Elgar's "Dream of Gerontius" was not a novelty in Worcester, for this Wagnerian work, part opera, part oratorio and part symphonic poem, had been done at the Festival in 1904. Wallace Goodrich, the conductor, his chorus of 400 and the Boston Symphony orchestral branch were all familiar with Elgar's strongly seasoned measures, and, together with the two skilled soloists, constituted an ensemble that left little or nothing to be desired. The composition itself made the same impression as usual on discriminative listeners. It does not seem to arouse throughout that degree of religious emotion and intellectual exaltation which the world has been wont to associate with Cardinal Newman's noble poem. Interesting, Elgar's music certainly is, and especially in those episodes where he becomes frankly descriptive and moves freely in the fashion of the pictorial and the "programmatic" composers. Both Beddoe and De Gogorza sang their parts with fervor and musicianship, as was to be expected from vocalists of such temper and experience. The chorus behaved impressively and revealed a wide range of dynamics and beautiful tone quality in all registers.

The second part of the program consisted of a complete novelty, a "dramatic poem" called "Job," by Frederick S. Converse, of Boston, written especially for this fiftieth Worcester Festival. Before going into any nearer discussion of the composition, let us examine into what its creator set out to do. This is his "program," as given by himself in the official book of the Festival:

"Job," a dramatic poem, was composed for this Festival during the winter of 1906-'07. The following synopsis is furnished by the composer:

The text of the poem consists of passages from the Book of Job and the Psalms, grouped to form a short poetical unit. In the Bible story the cosmic background for Job's experiences is the agreement between Jehovah and Satan to try the man's faith. In the present poem the universal order, in the midst of which Job plays his part of human suffering, rebellion and final submission, is represented by passages from the Psalms which express the permanence and glory of God and his creation. The passages which comprise the text are chosen for the mood they convey without regard to their exact place in the Bible. In the main, they follow the course of the Bible story and suggest the "argument" of the original, but the words of the Bible are sometimes put into the mouth of a different person, and in some of the musical units the words are assembled from several parts of the Bible text.

The dramatic motive of the poem is the development of the moods of Job, distress under suffering, rebellion, doubt, and final submissive understanding of the will of God. In emotional contrast with him is the Woman of Israel, who represents the spirit of unquestioning faith. The Friend stands like the three friends of the Bible story for the spirit of conventional piety. The chorus represents superhuman voices which declare the glory of God; against their sustained mood of adoration and praise beats the contest of human emotions. The impersonal, universal spirit of the chorus is conveyed in the music by simple diatonic harmonies, the warp upon which the solo parts are woven in modern chromatic design.

The poem opens with an orchestral prelude, which is followed

with the antiphon, "Misereere mihi," sung by the Woman of Israel. A small chorus, unaccompanied, takes up the prayer. This is answered by the full chorus in the Psalm, "Laudate Dominum." Across this flood of adoration arises Job's lament, in which he curses the day he was born and longs for death. The Friend describes in a dramatic scene a vision in which a spirit has appeared to him at night and a voice has asked how man can compare himself to God and fathom the mysteries of the infinite. The wisdom of God is unsearchable, and the pure and faithful shall be blessed. The Woman and the chorus of female voices sing: "How excellent



ERNESTINE SCHUMANN-HEINK.

deserves enthusiastic thanks. All those who were moved to historical thought and reminded of the onward march of music since 1857 found consolation in a twenty-page historical sketch, written by Herbert M. Sawyer, and printed in the back of the handsome program book. And lest these lines be misunderstood, it is well to mention that Mr. Sawyer succeeded in doing an eminently bright bit of writing, which will be reproduced shortly in THE MUSICAL COURIER, to serve in place of that record which space exigencies do not permit in connection with the present piece of reporting. Fifty years is a long time, as human reckoning goes, and an annual music festival able to weather that period successfully has earned its right to have its deeds of half a century set down lastingly in these pages. To assure the reader that such a history



CORINNE RIDER-KELSEY.

is thy name in all the earth! * * * What is man that thou art mindful of him?"

Job tells his friend that he will expostulate with God and show that he deserves not his afflictions. The Friend "reproves Job of impiety in justifying himself." The Woman joins the reproof and this leads to a dramatic climax in which the full chorus proclaims the destruction of the wicked. But Job, unreconciled, shows that the wicked do prosper and "bemoaneth himself of his former prosperity and honor." In ecstatic reverie he recalls the happiness of departed days. Toward the end of his reverie the Woman and the Friend sing of the "sundry blessings which follow them that fear God," and the full chorus takes up the theme.

Job protests that he is not a sinful man. In defiance of his Friend, and proudly confident of his righteousness, he appeals to God to judge him.

Then "out of the whirlwind," which is described in an orchestral episode, comes the voice of Jehovah in answer to Job's appeal. With overwhelming irony—"Where wast thou when I laid the foundations of the earth?"—the voice "convinceth" Job of the ignorance



EDITH CHAPMAN GOULD.



ADAH CAMPBELL HUSSEY.



GEORGE HAMLIN.

and pettiness of human life and utters the grandeur and permanence of creation.

Job, humbled and overcome, asks, "Whence then cometh wisdom?" and the Woman answers, "Behold, the fear of the Lord, that is wisdom." Job "submitth himself unto God" and rises strong in his new wisdom. The Woman sings, "I will love thee, O Lord, my strength." The Friend and Job take up the theme. The chorus chants, "Bless the Lord, O my soul." The phrase, "Thou hast laid the foundations of the earth," echoes the voice of Jehovah in the earlier episode. Thus from Job's experience the eternity and majesty of nature is the theme which emerges and dominates. The poem ends with the triumphant "Laudate" of the opening chorus.

The orchestra required for "Job" consists of two flutes (second interchangeable with piccolo), two oboes (second interchangeable with English horn), two clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, three tympani, bass drum, snare drum, cymbals, tam-tam, two large bells (B and E), glockenspiel, celesta, triangle, wind machine, harp, organ and strings.

In reading the foregoing plan it must be clear why Converse labeled his conception "dramatic poem," for in no sense is it an oratorio of the kind to which other writers in that form have accustomed us. The text is an argument, a peevish discussion, almost a wrangle, in fact, and concerns itself with purely symbolic speech to such an extent that even a Richard Strauss might have hesitated before attempting definite musical expression for a book so abstract and so vague. Dramatic it is in name only, for, with the best intention in the world, the conscientious listener will find himself wondering where to hunt for the contest of human emotions spoken of in the composer's plan. Job talks quite sensibly for several moments, apparently to himself, and later answers with ease the dogmatic assertions of his interlocutors; but suddenly the Voice of Jehovah is heard "from the whirlwind"



KATHARINE GOODSON.

(illustrated chiefly by a mechanical wind machine à la Richard Strauss), and Job says in effect: "Now that I have not only heard but also seen Thee, I bow my head in penitence and cover myself with ashes." Job was no fool.

The "diatonic" music of the chorus was amazingly simple and strikingly innocent of any severe contrapuntal complexities. The "human" tones which beat against the diatonic "warp" were easily recognizable as those of men and women, but much more could hardly be said for them. Although THE MUSICAL COURIER reviewer opened wide his ears for some appealing melody, some impressive choral effect, some rare orchestral or solo episode, he hearkened in vain. Veritably with the patience of Job the poor professional listener sat through all of the dispiriting work, and wondered who it was that first had incited Converse to unfetter his muse in the larger forms. Once upon a winter's night the Kneisel Quartet had played in New York a certain chamber music work by Converse. Next morning the critics were as far apart in their verdicts as the nine ends of the earth. One said it sounded like Tchaikowsky; another was reminded of Grieg; a third found resemblance—all this relatively, of course—to Haydn and Mozart; a fourth detected the César Franck influence; and several others mentioned variously Dvorák, Beethoven, Liszt, Strauss, and, if memory serves correctly, also d'Indy, Reger, Schubert and Brahms. It would have been no more than right for some one to say that the quartet sounded like Converse. This dramatic poem sounds like him, that's sure, for there is nothing quite to resemble it in all musical literature. THE MUSICAL COURIER man here sets down his confession that he did not understand what Converse was driving at in "Job," and he complains furthermore that the music made him feel rebellious and uncomfortable. Perhaps the fault lay with him, but that is merely a theory. He is engaged to set down impressions and let it go at that.

Three of the artists who sang in "Job" labored valiantly and they were: Schumann-Heink, Beddoe and Gogorza. They expended all their art on the pale words and music and scored all the personal success possible under the circumstances. Croxton, who sang the Voice of Jehovah, made it appear that the Omnipotent One is but an indifferent vocalist. Goodrich conducted with head, heart, hands, and feet—Converse is his friend—and made one regret that the cause was not a better one. Surely, surely, Converse can and will do better than "Job."

SECOND CONCERT

Thursday Afternoon, October 3.

The Steppe, Symphonic Poem in the form of an Overture... Noskowski
(First time in Worcester.)

Concerto in G minor, for Violin and Orchestra... Bruch
Maud Powell.

Aria, Wohl denn gefasst ist der Entschluss, from The
Merry Wives of Windsor... Nicolai
Mignon Aurelle.

Symphony No. 6, Pathetic... Tchaikowsky
Franz Kneisel, Conductor.

Kneisel conducted the first of the afternoon concerts, and he conducted correctly and conscientiously, but, of course, without a visible or audible atom of that fire and enthusiasm which seem to be the primary qualities of a leader to the calling born. Such music as Noskowski's and Tchaikowsky's is the very kind that exhibits Kneisel's temperamental deficiencies most transparently, and he was exceedingly unwise in its selection. Added to the uninspired leading, there was also the drawback of bad orchestral playing, for the members of the orchestra were fresh from their long vacation and had been rehearsed by Kneisel only at the quasi-public concerts in the morning. The sour tones of the brasses and the inaccuracies and impurities of the woodwinds and strings caused many painful moments in the loveliest portions of the symphony. Noskowski's descriptive piece is mildly interesting, but the same sort of thing has been done better and more succinctly by Borodine. Mignon Aurelle, the singing soloist of the afternoon, is a resident of Worcester, and is said to have social connections there. This is not a reproach, but an explanation. She was gowned becomingly and received more flowers than anybody else. Her vocalism suggested Conservatorium concerts in Coburg or Weimar, and her friends applauded mightily.

Maud Powell was the bright particular star of the afternoon, and she shone effulgent over the sadder experiences of conductor, orchestral performance, and the Mignon. Miss Powell could no doubt play the Bruch concerto backward, if she were not, by far, too musical to do such an inartistic thing. It is to her credit, therefore, that she made the dear old familiar number sound almost as though each measure were a separate and new source of musical joy to her soul. Miss Powell is in rare form nowadays, and the audiences who are to meet her again this winter will marvel at the added daring and insouciance of her technic and the deeper beauty which of late has crept into her tone. The adagio of the concerto was fiddle-song of the most moving kind, and the scintillant finale fairly leaped and glinted under the player's confident fingers and bow. The success with the au-



MAUD POWELL.

dience was complete, and the prelude to Bach's E major sonata had to be added as an encore in Miss Powell's effective interpretation.

THIRD CONCERT

Thursday Evening, October 3.

Suite in C major for Orchestra... J. S. Bach
(First time in Worcester.)

Kneisel, Conductor.

HORA NOVISSIMA

The Rhythm of Bernard de Morlaix on the Celestial Country
Set to music for Solo, Chorus and Orchestra by

HORATIO W. PARKER

(op. 30)

Soloists:

Soprano... Edith Chapman-Good

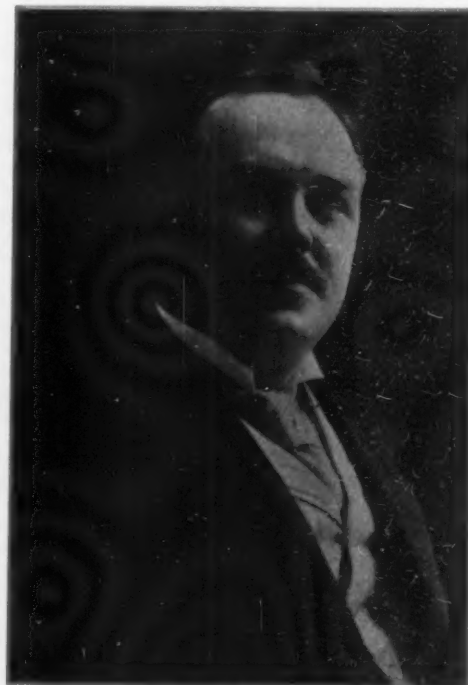
Contralto... Adah Hussey

Tenor... Evan Williams

Bass... Claude Cunningham

Goodrich, Conductor.

Thursday evening brought another work with which Worcester and its chorus are on terms of exceptional intimacy, for Parker's fluent and slightly clattertrap "Hora Novissima" now has been heard in the festival town four times—in 1897, 1898, 1902 and 1907. It is not to be wondered at, therefore, that the chorus scored its strongest hit at this concert. Its singing was in truth exceptionally fine and well judged. After some of the numbers the raptures of the audience came near to being real ovations. The singableness and surface appeal of "Hora Novissima" have led some enthusiasts into calling it a notable work, but of its popularity with audiences there can be no doubt. Not its least merit is its brevity. All the quartet are given solo



DANIEL BEDDOE.



FRANK ORMSBY.

opportunities, and they used them to good advantage. Mrs. Gould has a pleasing and well trained soprano voice which she uses with rare taste. Miss Hussey's singularly dark contralto revealed tones of satisfying fulness and warmth. Mr. Cunningham is always an artist, and gave the usual proof of his quality, even though his sole aria was not conducive to bringing into frequent play the best registers of his voice. Mr. Williams made his reappearance at Worcester after an absence of six years and the house rose at him, as the Massachusetts city had not forgotten his splendid festival work there in 1896, '97, '98, '99, 1900 and 1901. The welcome was deserved, for "Evan," as many in the audience called him, poured fourth his high tones as lavishly as formerly, and sang with all his old time fervor and sincerity.

The Bach suite at the beginning of the program could well have been spared. The good Johann Sebastian would be just as great if he had written less, and this C major suite does not enhance his reputation. If it had been written by Dittersdorf, wiseacres would use it as evidence of his skill in writing down many correct notes without inspiration.

FOURTH CONCERT,

Friday Afternoon, October 4.

Symphony No. 8 Beethoven

Concerto in D minor for Piano and Orchestra, op. 24, Arthur Hinton

(First time in America.)

Katharine Goodson.

Prelude to Stéphane Mallarmé's *Écluse*, The Afternoon of a Faun Claude Debussy

(First time in Worcester.)

Aria, Lend Me Your Aid, from *The Queen of Sheba* Gounod

Evan Williams.

España, Rhapsody for Orchestra Chabrier

(First time in Worcester.)

Kneisel, Conductor.

Kneisel's lackadaisical conducting of the Beethoven F major symphony would have made those Philadelphians ponder who thought seriously of engaging him for the position now held by Pohlig at the head of their symphony orchestra. Kneisel may be an effective even if not an ideal quartet leader, but the qualities necessary to wield the baton as the regular director of a symphony organization he most assuredly does not possess. Those misguided friends who urge him in that direction are doing the man a cruel wrong and may succeed in ruining his career altogether. Kneisel should be left in the field where he is most at home. Debussy's prelude and Chabrier's fascinating rhapsody made one long for the time when that prince of baton impressionists, Nikisch, will resume his place at the head of the Boston Symphony band.

Evan Williams sang the aria which is recognized as his personal property in a style to justify the usurpation. The plaudits for his performance were among the most pronounced of the festival.

Katharine Goodson played her husband's piano concerto and scored for herself and for the work a success that left not a tittle of doubt regarding its intensity and genuineness. The Hinton concerto is cast in modern mold, and the composer tells his musical story with an idiom at once understandable and exciting. He does not grope vainly along the keyboard in the Brahms manner, nor does he pour out his whole say within a dozen measures or two, following the model of the too outspoken Grieg and Tchaikowsky concertos. Hinton keeps the middle course, but without exhibiting constraint or cabining the flow of his ideas. And ideas he has a plenty, whether they be in the shape of ingenious facture, as revealed in the variety

of treatment contained in the opening movement; whether they take the form of impish humor and iridescent piano play, as in the scherzo; or whether they break forth in the refreshingly brief form of the slow movement and the broad dramatic manner of the finale. Here is a man with something to say on the piano.

Miss Goodson said it for him with eloquent tonal declamation, fleet and impeccable fingers, and a degree of virility which started the blood of the listeners to tingling and their hands to clapping after she had carried her performance to a triumphant and resounding close. The pianist brought her husband to the platform and made him bow with her to the audience and then she bowed to him. Miss Goodson might with equal justice have bowed also to the Mason & Hamlin piano which she used, for a more noble piece of piano mechanism seldom has been heard in an American concert room. Its resilient response and dulcet tone were the subject of general remark among the auditors, which is in itself a circumstance so rare that it occasions this mention of the piano used—a thing for some strange reason generally barred from journals which claim always to tell the truth, the whole truth, and nothing but the truth. Why not say frankly that a piano is unusually good when such is the fact?

FIFTH CONCERT,

Friday Evening, October 4.

Wagner Night.

Instead of the usual hodgepodge program known as "artists' night," the Worcester committee this year chose a Wagner scheme and presented a concert which for tasteful selection and sustained merit they have never excelled.



EMILIO DE GOGORZA.

Kneisel conducted the first part and Goodrich the second. Both were cautious. The "Flying Dutchman" overture and "Tannhäuser" overture and bacchanale (Paris version) opened the evening, and, except for technical slips in the orchestra, gave manifest pleasure. Corinne Rider-Kelsey sang "Dich Theure Halle," from "Tannhäuser," and her powerful, clear soprano, with its ringing high tones and unusually pure timbre, augured well for the operatic career which she is on the point of adopting. Her delivery was impassioned and faithfully observed the traditions. If a word is addressed to Madame Rider-Kelsey on the subject of memorizing her lines, the same is meant also for other artists who sang at the Festival. It has long ago been recognized that the little slips of paper and music rolls which singers used to carry onto the stage should belong to the limbo of the past. An audience has a right to expect singers to know their parts from memory, except, possibly, in an oratorio.

Emilio de Gogorza sang the "Evening Star" aria from "Tannhäuser" and invested it with his customary distinction and atmosphere. The orchestra played Hans Richter's concert arrangement of the opening of "Götterdämmerung" leading to Woltraute's narrative, and Schumann-Heink sang that dramatic episode with all her heart and soul and opulent voice. Honor to Schumann-Heink, for she used no music, and in the "Meistersinger" quintet, which came later, was the only one of the five who sang from memory. It is a good example to her younger colleagues.

Part II of the program was devoted to "Meistersinger" excerpts. First came the prelude and the opening choral, followed by Hans Sachs' "Wahn, Wahn," in which Frank Croxton did not especially stir the feelings or cajole the

ear. The quintet gave Frank Ormsby a chance to do splendidly the little part assigned to him, and George Hamlin, Schumann-Heink, and Rider-Kelsey assisted materially in the exquisite ensemble. Reinald Werrenrath, especially engaged to sing Sachs' final address (which Croxton would not do owing to its high range), proved to be an artist of rank with a smooth, mellifluous voice, excellent style and sure musicianship. George Hamlin poured out the "Prize Song" with sustained lyricism and all his old time mastery of text, tone and nuance, and then the chorus sang the closing stanzas of the opera and covered itself with glory.

A query: Why does not some one revise and unify the Latin sung by the soloists in oratorio? There were a many different Latin dialects in Worcester as there were singers. L. L.

NOTES OF THE FESTIVAL.

The old Bay State House was the headquarters for the festival artists, as in former times. It fails once a season or so, and this year is under the management of a new owner, who suggests, jocularly, that he intends to change its name to "Phoenix House."

N. R. White, the genial clerk of the Bay State, seems to have been chosen with especial regard for the annual musical patrons of that hostelry. He has attended the Worcester and Maine festivals for over twenty years, and knows the musical history of the past two decades as well as any music critic. His tales of Campanini and other former festival heroes made good hearing for the lobby loungers.

The receipts for the five concerts were about \$12,500, and the expenses will amount to \$11,000. As festivals go, this must be considered an imposing financial success.

Although he is the orchestral leader of the festival and his personal prestige has been always considered paramount in Worcester—and every other town within the fifty-mile radius from Boston—Franz Kneisel complained bitterly, to a Worcester music lover, that his Quartet concerts no longer pay in that place. Evidently the removal to New York and consequent withdrawal from the Hub's social sphere of influence has not been a wise business move. Did Schroeder leave after all because he saw some handwriting on the wall?

Kneisel's comely daughter was at the Festival and acted very much like her father's chum. The violinist has been greatly depressed since the death of his young son last summer.

Another Festival visitor whom it did one good to see was rare Philip Hale, looking ruddy and generally well conditioned after a five months' vacation in the country. But King Philip was not idle during that time, for in the Boston Herald each evening appeared that wondrously wise column of editorial comment from his pen, known all over newspaperdom under the title of "Men and Things." Without question, one of the great sights of the Festival was the enormous bright red fichu which Phil wore as a neckbow at the afternoon concerts.

Richard Aldrich, critic for the New York Times, an annual festival attendant, was not in evidence this year. Aldrich has many friends in Worcester, for at the beginning of his journalistic career he served apprenticeship



CLAUDE CUNNINGHAM.

for a time on the staff of the old Worcester Spy, now defunct.

Dr. Arthur Mees, who is to succeed Wallace Goodrich as the conductor of the chorus, attracted much attention and was always the center of an interested group of Festival committeemen and other prominent Worcesterites. Naturally, there was much speculation as to Dr. Mees' opinion of the chorus, and when his views were found to be favorable, nay, even enthusiastic, warm joy reigned unconfined in the local musical breasts. After the last concert, Dr. Mees was introduced to the choristers and made a happy little speech, following a farewell address by Goodrich.

Converse's "Job" is dedicated to Wallace Goodrich.

At one of the morning rehearsals, a chorus, composed of pupils from the Worcester High Schools, under the direction of Charles I. Rice, sang "The Erl-King's Daughter," by Gade, assisted by the orchestra and local soloists. The work of the youngsters was excellent and Mr. Rice revealed a master hand in their training. Tone, dynamics and interpretation were perfected to a singularly high degree.

The Board of Government, "as an encouragement to an art kindred to music," offered to residents of Worcester County two prizes and an "Honorable Mention" for designs for the covers of the program book and official announcement. The judges were: Henry T. Bailey, of Boston; Frank J. Darrah and Charles S. Hale, of Worcester. The first prize was awarded to Philip Lyford, of Worcester; the second prize to Will S. Taylor, of North Grafton, and "Honorable Mention" to Fred J. Cannon, of Worcester. Both designs were duly used and were the subject of much pleased comment.

On the last evening of the Festival program books were at a premium and rose from their original price of 25 cents to 75 cents and \$1, with more demand than supply. As in other years, Arthur Mansfield Curry was compiler of the book, which included an unusually interesting and well written history of the Worcester festivals and the early musical life of the city.

On Thursday evening, the Bohemian Club gave its customary "stag" reception for the Festival artists and visitors. Aside from President Albert Fremont Simmons' far famed and succulent welsh rarebit, the chief feature of the function was Dr. Mees, and it became literally an unplanned reception in his honor.

Shanna Cumming was an interested listener at all the concerts. She tried to keep incognito, but her presence soon became known, and she was hunted up by scores of persons who remembered her fine performances at the festivals of 1901 and 1903.

One of the trombone players in the orchestra was the paramount hero of the Festival, all in his own way. He had become entangled some days previously with the Seventh Commandment, when the husband of the lady concerned very ungallantly put in a most inopportune appearance and then most ungraciously gave the story of the adventure to the newspapers. Discussion waxed fierce in Worcester society of all grades as to whether the trombonist and the lady would appear at the Festival, as both had a part in its music. The trombonist played, and never before was one of that neglected guild listened to with so much attention and regarded with so many dainty opera glasses.

An artist, who shall be nameless here, asked Kneisel what he thought of the Hinton concerto. The violinist-conductor answered, rather testily: "The last movement is too fast." Surely it would seem as though the composer knew in what tempo he wished to write, and that his wife had more than a passing knowledge of the correct interpretation.

Walter Anderson, the New York manager, was in Worcester for the three days and had the pleasure of seeing one of his artists, Reinald Werrenrath, score a fine success in the closing concert.

Elbert Newton, Rochester's polished pianist, and musical entrepreneur, attended three concerts. From Worcester, Mr. Newton went to Boston and New York, where he is collecting valuable books and scores for the musical department of the Rochester public library. A fund has been donated for that purpose by one of Rochester's wealthy citizens, and Mr. Newton is its sole administrator.

Conductor Hood, of Nashua, N. H., and Manchester, N. H., made his annual pilgrimage to Worcester and got points for his own spring festivals in the two cities where he leads oratorio societies. Hood led the simple life at Worcester and refused countless invitations to cocktails.

He confessed, however, that his pet dissipation was to read every line written by Philip Hale, for whom he has boundless admiration.

After the "Job," one of the best known singers in this country said to the present writer: "That's a good work for an American composer." The reservation was significant. Is it always to be thus?

Karl Keller, leader of the double basses of the Boston Symphony Orchestra, broke a finger of his right hand. He may not be able to play for many weeks.

Allied Arts Association to Present "Martha."

The Allied Arts Association, which gave two creditable performances of "The Magic Flute" in Brooklyn last winter, is rehearsing "Martha," to be produced at Association Hall, December 2 and 9. Parts have been assigned to the following singers: E. E. Van Buren, Wilfred Edge, Margaret Steinberger, Mrs. W. W. Passage, Mrs. Giffin Welsch, Emma B. Sibley, Albert Janson, Alma Webster Powell, Katherine Noack-Fiqué, Mrs. Edward B. Campbell, Laura Biggers, and John L. Russell. The rehearsals take place at the homes of Madame Powell, 915 President street, and Mrs. Eugene V. Brewster, 83 Midwood street.

Guilmant Organ School Reopens Next Tuesday.

The Guilmant Organ School, William C. Carl director, will reopen next Tuesday, October 15, for the ninth season. New students have been arriving daily for the past week, and are planning to begin their work on the first day. It is announced that all students expecting to take up the courses of study should enroll at the beginning of the term, in order to gain all advantages offered. Clement R. Gale has returned to New York, and will meet the pupils in theory and then organize the classes in this branch. Mr. Carl will conduct the entrance examinations Tuesday morning at 10 o'clock. A large enrollment is assured.

Josephine Knight's Engagements.

For the season of 1906-07 the Boston Festival Orchestra had Josephine Knight, soprano, on tour, and her several appearances in Syracuse, Ithaca, Albany, Harrisburg, Richmond, Springfield and Halifax, besides many New England towns, proved a tremendous success. This season's engagements are being booked very fast, including the date of November 20, when she appears as soloist with the Apollo Club, of Boston, Emil Mollenhauer, conductor. Miss Knight has personality, voice and musical ability all in her favor.

Arthur de Guichard's Special Courses.

Arthur de Guichard, the teacher of singing, now established at 143 West Forty-second street, New York City, opposite the Knickerbocker Hotel, has special courses for teachers. During the autumn and winter he will "coach" professional singers in opera, oratorio and song repertory in five languages. Dr. de Guichard receives Tuesdays and Wednesdays from 9 a. m. to 4 p. m.

Wisconsin Conservatory of Music.

MILWAUKEE, WIS., October 5, 1907.

U. S. Kerr, bass singer from Boston, will appear in a recital under the auspices of the Wisconsin Conservatory of Music at Conservatory Hall Thursday evening, October 24. Mrs. Norman Hoffman, the local pianist, will assist Mr. Kerr. The artists are managed by Mrs. Mortimer M. Shepard, of this city. Negotiations for later recitals with other artists are pending.

Madame Lankow Due in New York Today.

Anna Lankow, the vocal teacher, and author of "The Science of the Art of Singing," is a passenger on the steamer Kronprinzessin Cecilie, which is due at this port today, Wednesday, October 9. Madame Lankow has been abroad several months, visiting friends and some of her pupils now singing in the opera houses of Europe.

Oscar Hunting's Engagements.

A partial list of engagements for the season of 1907-08 booked by Oscar Hunting, bass, is as follows: "The Messiah" with the Handel and Haydn Society, Boston; Lynn Choral Society and the Newburyport Choral Union. "Samson and Delilah" in Taunton, Mass., and Newburyport, Mass. "Tannhäuser" in Lowell, and "Aida" in Gloucester, Mass.

Spanuth an Editor.

The Leipzig Signale, a music paper in the city on the Pleisse, was acquired not long ago by the publishing firm T. E. C. Leuckert, and August Spanuth, formerly of New York, has been made the editor, in place of Detlev Schultz, retired. This will change Mr. Spanuth's plan of returning to New York, as he had intended.

Downing, Singer and Teacher.

George H. Downing, the baritone and teacher, whose metropolitan activities are growing, has been successful in establishing himself in both capacities. He has charge of the music in a church at Newark, N. J., and at the beginning of this, his second season, has already booked a goodly class of students and some engagements for concert and oratorio.

Ellison van Hoose to Open Season in "Faust."

Ellison van Hoose will start his season October 31, at Louisville, Ky., in a performance of "Faust," after which he goes South to Birmingham, and will fill a series of engagements booked by Loudon Charlton in the larger Southern cities. Last season Mr. Van Hoose met with unusual success in this section of the country.

Gerardy and Safonoff.

Jean Gerardy, the cellist, and Wassily Safonoff, conductor of the New York Philharmonic, will give a series of joint recitals in New York, Boston, Philadelphia, Baltimore, Washington and Chicago, under the direction of R. E. Johnston. The first of these recitals will take place in Carnegie Hall, early in December.

Events at American Institute of Music.

This morning, Wednesday, October 9, Kate S. Chittenden will give a lecture-recital at the American Institute of Applied Music. There will be illustrations from oboe, clarinet, English horn, French horn and bassoon. Friday evening, October 25, Herwegh von Ende will give a violin recital.

Singers Coaching With Schenck.

Elliott Schenck has received many applications from singers who wish to "coach" with him this season. Mr. Schenck will devote a part of his time this autumn and winter to this specialty. He is at the Hotel Iroquois, on West Forty-seventh street, New York City.

Madame Lenalie Back From Cape Cod.

Aimée Lenalie, the manager of the People's Symphony Society concerts, passed a five weeks' vacation at Cape Cod. Madame Lenalie will be found at the office of the society, 32 Union Square, New York City, prepared to give all information for the coming season.

The Migratory Pianists.

Josef Hofmann will leave Europe October 12 and is due here October 19. Rudolph Ganz, the pianist, arrived here October 4 on the same steamship (La Provence) with Sigismund Stojowski, who brought his mother with him to reside permanently in America.

Pizzarello Arrives on La Provence.

Joseph Pizzarello, the singing teacher, arrived in New York Friday of last week on the French Line steamer La Provence, after a pleasant vacation abroad. Monday, October 7, Mr. Pizzarello resumed his work at his studios in Carnegie Hall.

The Von Doenhoffs Resume.

Helen von Doenhoff, the vocal teacher, and Albert von Doenhoff, pianist and teacher, have resumed their lessons at their studios, 1186 Madison avenue, corner of Eighty-seventh street, New York City.

Rosa Linde at Jamestown Exposition.

Rosa Linde, the contralto, has been engaged to give a daily concert at the Jamestown Exposition. Madame Linde was heard in recital last Thursday, to the delight of many music lovers.

Jomelli to Sing in Concert.

Jeanne Jomelli, one of the prime donne soprani engaged for the Manhattan Opera House this season, will fill a number of concert engagements under the management of R. E. Johnston.

Marie Herites to Play in New York.

Marie Herites, the young Bohemian violinist, pupil of Sevcik, will make her first New York appearance at Carnegie Hall, January 23, 1908, under the management of R. E. Johnston.

Johnston Has Engaged Hastings.

Frederick Hastings, the young Boston baritone, who was appointed director of music at Cahu College, Honolulu, has been engaged by R. E. Johnston for a concert tour of this country.

Transfer of a Tenor.

Leo Slezak, the popular tenor, of the Vienna Opera, has been engaged for the Munich Opera, beginning next season.

THE MAINE MUSIC FESTIVALS.

BANGOR, Me., October 7, 1907.

If he had no other quality than the ability to completely wake people up, William R. Chapman would be a wonder. He wakes not only the people but the echoes. Not alone those in the front rows, but "every soul in the place." He will have no dead wood around. He holds the State of Maine in the hollow of his hand during Festival time, and elsetime through the year by visits, rehearsals and concerts, and bestows upon them the stirring influence that is in large part the source of his success. He keeps thirty-six Maine towns in musical activity throughout the year, rounding them up into this unique twin music feast in Bangor and Portland every October. In this the whole body, divided into Eastern and Western sections, each with its own chorus of 1,000 strong, and with soloists chosen from the most brilliant and expensive ranks, give the same program before audiences including a large part



WILLIAM R. CHAPMAN.

of the population of the State of Maine. A part of the result of eleven years of this arduous, intelligent and intrepid music labor is seen in the spread of the music call all over the State of Maine; in the annual thronging of audiences from most remote corners to the Festival, yearly growing larger, and in the character of the body of Maine's best citizens, outside of professional life, who zealously sustain the endeavor. The Hon. F. O. Beal, president of the Eastern (Bangor) Association; E. A. Noyes, president of the Portland Association; the Hon. F. E. Boothby and Major John M. Gould, of Portland; Charles J. Wardley and George S. Chalmers, of Bangor, are leaders of this band of music lovers who have helped to make and keep the Maine Festivals a success.

The opening of this eleventh Festival season was stimulated by exceptional advance box office receipts—the Calvé evening completely sold out before the diva arrived in town, the best "course sale" ever made, and public interest at fever heat. Railroad rates were reduced from Maine sections for the Festival, and the trolley lines are equipped with freshly painted "specials." Nature has hung brilliant foliage tapestry in decoration all about the place,

and autumn weather more glorious could not possibly be known.

The program included these orchestral numbers by the New York Orchestra, conducted by Mr. Chapman: "Rienzi," "Fledermaus" and "Carmen" overtures; fantasia from "La Bohème"; Dvorák's symphony, "From the New World"; entr'acte and bacchanale dances from "Philemon and Baucis"; "Suite de Ballet," by Renaud; "Henry the Eighth" dances, by Saint-Saëns; the Mendelssohn "Athalia" march, and Schumann's "Traumerei."

Another feature was "Samson and Delilah," arranged as oratorio without cuts, English version by M. J. Barnett, sung by the following, with full orchestra and chorus of 1,000:

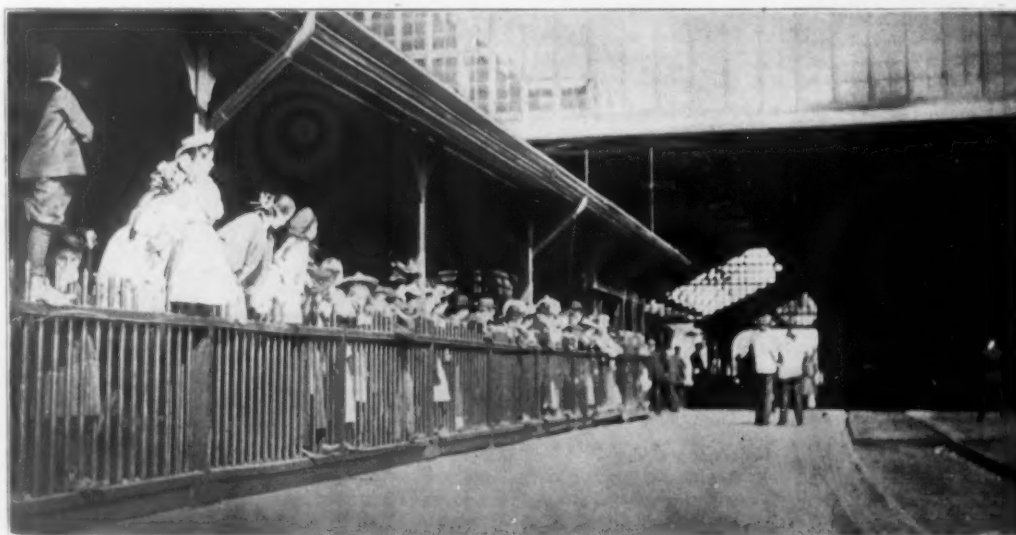
Delilah.....	Janet Spencer, contralto
Samson.....	Daniel Beddoe, tenor
The High Priest of Dagon.....	Cecil Fanning, baritone
Abimelech, Satrap of Gaza.....	Millard Bowdoin, first bass
An Old Hebrew.....	H. L. Eustis, second bass
Philistine Messenger.....	J. Francis MacNichol, tenor
First Philistine.....	Thomas Henderson, tenor
Second Philistine.....	H. L. Eustis, bass

Chorus of Hebrews and Philistines.

Janet Spencer has the great compliment of having been specially chosen to represent the role of Delilah by the composer, Saint-Saëns, who heard her sing it in Philadelphia when on a visit to this country. The letter of endorsement accompanying this request forms a diploma such as few performers possess. This, added to Miss Spencer's reputation in heavy works under eminent direction, strong commendation from Sir Edward Elgar and other composers, directors and critics, and her own winning and attractive personality, have placed this singer in an enviable artistic position.

Daniel Beddoe is one of the treasure products of the Festival. Nurtured in Wales, his parents were skilled musicians, and, taught first by them, he won in early youth a prize for gift and training. He discovered the possibilities of this country as a field for his art when on a tour with a Welsh company. He was immediately drafted into the Wagnerian ranks here, when he speedily grew in capacity and popularity. He has figured as "creator" in many difficult modern works. His engagements here will be followed by others in Cincinnati and by important orchestral concerts.

Cecil Fanning, the baritone, high priest in oratorio in addition to his own song recitals, accompanied by H. B. Turpin, has a prominent place in the Maine Festival program. This artist is on the threshold of a long tour in lecture song recital programs with an extensive program, including many novelties. These are his Festival numbers. Massenet's "Vision Fugitive." "Siegfried's Sword," by Plüdemann; an Old English love song, "Back to Ireland" (Bruno Huhn) and Charles Burnham's "Onset." This singer is favored in having as accompanist one who is himself a vocalist and teacher of vocal culture.



WAITING FOR CALVÉ AT THE BANGOR DEPOT.

The four other artists in this oratorio are Maine men: J. Francis MacNichol, tenor, a teacher of voice, organist and director, an enthusiastic Festival worker, and having charge, under Mr. Chapman, of chorus direction in Portland, Bangor and Augusta, has been heard in concert in various points of the State; Willard Bowdoin, of Portland, a basso cantante of great church choir popularity, and

commencing oratorio work successfully, has made tours with Leonora Jackson; Thomas M. Henderson, a successful ballad tenor, who has made tours with Mr. Chapman, has sung in oratorio and has a fine field of promise for his gifts; H. Linwood Eustis, basso profundo, of Portland, is a well known soloist in church and concerts.

Clifford Wiley's numbers were "Mors et Vita" (Browne), "Autumn" (Hailie), "De Provenza," recitative and aria from "Traviata," "Winged Wishes" (Willeby) and "Off to the Front" (Korbay). "We cannot have enough of Clifford Wiley," said one of the papers, and people everywhere here echo the sentiment. His success last year was the cause of his re-engagement for this year's Festival, President Beal himself being one to most warmly urge the matter. He has a record of successes in London, Paris, Holland and Germany. Added to this, a paid rehearsal was organized in his favor.



EMMA CALVÉ.

Virginia Wilson, of the Metropolitan Opera Company, sang "Ocean, Thou Mighty Monster," from "Oberon," and

Hiller's "Song of Victory," with orchestra and chorus. The first is the composition the singing of which won for the artist a place on the Metropolitan boards.

The chorus numbers 1,000 strong for each town. Rehearsals show fine uniformity, life, clear enunciation and splendid, full quality of tone, well balanced and expressive. The choral numbers are the "Hallelujah" chorus, "Under Blossoming Branches," by Meyer-Helmund; "We Sail the Ocean Blue," from "Pinafore"; "Pilgrims' Chorus," from Verdi's "I Lombardi," Verdi's "Drinking

Chorus" from "Traviata"; "Hear Thou the Prayers," from "Mefistofele"; "Hail Us, O Free," from "Ernani," and "What Is More Gentle?" by W. W. Gilchrist.

No little interest is added to the eleventh Maine Festival by the first appearance in its ranks of pupils of the public schools of Bangor, and of Brewer, an adjoining city. These new recruits, 1,000 in number, from high



VIRGINIA WILSON.

schools only, are directed by Mrs. Charles E. Tilton, the supervisor of music of Bangor, Miss Merrill, of Brewer, assisting. The program is made up from the regular school-room work with national songs of America, France and Germany. Great feeling and new enthusiasm are stirred by this evidence of progress and efficiency among young Americans taught by the free musical education of the public schools.

If anything were needed to crown the children's work it is the happy choice of Roa Eaton, who in addition to her own selections—Strauss' "Primavera" and songs by Flo-tow, Harris and Lang—is their soloist. This lovable little cantatrice, almost child-seeming herself, with advantages of a first class training, a lyric soprano of attractive quality and decided temperament, has won the applause of many European celebrities, including Sembrich, Jean de Reszké and Marchesi.

Another result of the Maine Festival work was seen in the fact that 2,800 people assembled at a matinee performance in the midst of a cold, steady rain to hear two features—the least spectacular in music, a symphony and a recital. Cecil Fanning was thrilled as he stepped to the footlights and looked out upon the sea of faces at this his initial bow to a great Festival audience. The boyish looking young artist shook off the slight tremor and manfully faced the first big test of his powers. Firmly sustained by his friend and accompanist, Mr. Turpin, who felt the occasion as for himself, Mr. Fanning won the house immediately in Massenet's "Vision Fugitive," with orchestra, and later fully "placed himself" in "Siegfried's Sword," by Pludde-mann, given for the first time in this country. Mr. Fanning's work is an essentially new type of dramatic impersonation, utilizing a fresh and tender baritone tone quality, almost wholly in possession of its owner. He was recalled many times and gave charming encores, including

admirable dialect work. His debut was a complete satisfaction to the association, audience, teacher and friends.

Another novelty was the work of the soprano, Virginia Wilson, who surpassed all hopes, aided effectively the opening éclat of the festival, and landed upon a high plane of public favor. She adds a real and fervent love for singing to other qualities, and has no stupid fears about giving herself to an audience. Among the critics, musicians and officials who thanked and congratulated her was the manager of Calvé, who was deeply impressed by Mrs. Wilson's powers.

Clifford Wiley had a long and cordial ovation as he re-appeared to continue the festival successes of last year. His growth in color power, suavity and in enunciation distinct as in conversation, impressed all present. Mr. Wiley's foreign experiences have accentuated his attractive qualities and given him much added resource. "I shall always be a student," he modestly remarked when congratulated upon this. He was incessantly encored. Many charming novelties appeared in response, including a most attractive song "Love's Abiding," by Jules Jordan, of Providence. A large audience was present at his paid rehearsal. Mr. Wiley is evidently launched upon a prosperous artistic season.

The auditorium was filled to hear the much expected French opera, "Samson and Delilah," set as oratorio. The news of Daniel Beddoe's sensation at the Worcester Festival and the name of Janet Spencer were strong added drawing cards. And the rain had ceased. Mrs. Spencer looked radiant as she stepped from the "greenroom," declaring that she was never more happy in her life, and that the work was "just exactly suited to her." Feeling in this spirit, her voice in perfect condition, but one result was possible. The judgment of the French composer,



JANET SPENCER.

Saint-Saëns, was ratified; the great house was enthusiastic over their Delilah.

Daniel Beddoe certainly left none of his electrifying power in Worcester. His vocal and artistic endeavor as Samson was indeed thrilling, at some points intensely so. Bursts of applause constantly threatened to interrupt the closely woven work and raised the echoes whenever an opening was possible. This singer's voice is indescribable and once heard will never be forgotten.

Mr. Fanning distinguished himself as high priest, dramatic, earnest and of fine vocal resource after his trying recital of the afternoon. The four Maine men singers sang their parts finely and with effect. Pent up enthusiasm broke forth plentifully at the close of the exciting destruction of the temple, urged to a fine fury by Mrs. Chapman's impetuous whip. The chorus never before sang with such life, vigor, intelligent response and earnest appreciation.

In spite of railroad defection that might easily have been fatal disaster, in spite of delays, disappointments, preventions and difficulties undreamed of and seemingly insurmountable, deprived of the one precious orchestral rehearsal that meant so much to the unifying of 1,000 adult singers, a thousand children, a dozen artists and a young cyclone in form of a famous French prima donna, the opening concerts of the eleventh annual Maine Festival were among the most harmonious, smooth, vital and well finished of any ever held in the State. None but Americans ever could have rounded up into praiseworthy achievement an endeavor of such magnitude, so fraught with bombs of difficulty seen and unseen. "Hats off" indeed to all who aided so faithfully and cleverly to this end.



CECIL FANNING.

Not only Maine musicians but Maine parents thronged to the eleventh annual Maine Festival, marked by its first recognition of latter day progress in public school music, under the direction of Mrs. C. E. Tilton, supervisor of music in the Bangor schools. Accompanied by orchestra and piano, the young people "made good" in the varied program of excellent material already indicated.

A national but new excitement pervaded the big auditorium, which in a few hours spanned the long gamut between preparatory footsteps at one end and the work of a Calvé at the other. The work of the children was characterized by life, variety, excellent tone production, distinctness of enunciation and strict response to the leader's suggestion. And we must realize how much more this chorus of the future knows than can be shown at any one concert. Spectacular effect was lent by standard bearing of various nations, accompanied by national songs, the solo of the "Marseillaise" being sung in English by a young French pupil of the Augusta high school.

Roa Eaton, as soloist of the occasion, created quite a sensation by her youth, enthusiasm and tendency to express (which is soon so sadly suppressed by singers), as well as by her lyric soprano easily reaching four tones above middle C, and showing recent growth in foundation values. She was applauded to the echo, encored, and praised in spontaneous and generous fashion, her sprightly vivacity growing under the stimulus of approval. The "Primavera" displayed the vocal resources of the singer; her group of songs gave promise of intelligent communication in her work. Mme. E. Garrigue, her teacher, who was present, was congratulated upon this second success of the Festival, Virginia Wilson being also her pupil.

Calvé had a welcome to the Maine Festivals which the Queen of Sheba might well have envied, but certainly



CLIFFORD WILEY.



ROSA EATON.

never deserved. The mayor of Bangor, the Festival chorus, director and officers, school children and the public massed in the "new depot" hours before the special car "Calvé" came in sight. Loud huzzas covered depot sounds, handkerchiefs waved in white clouds, a group of authorities and musicians led by Mr. and Mrs. Chapman mounted the rear platform, backed conveniently near to the gates where the great crowd hung.

The diva appeared at once in the narrow doorway, glorifying prosaic surroundings by her glorious dark beauty and the enveloping charm and grace that make her a queen among women. A trailing spray of autumn foliage and crimson clusters gathered from a wood near by, and hanging against a dark brown fur pointed costume, decorated unconsciously the rare picture. She brought to the front her associate artist, the delicious little blonde Parisienne, Renée Chemet-Decreuse, in light blue and silver, making a charming foil. Presentations and speeches were made and received, and Maine wild flowers thrown in profusion at the feet of the artists. Smiles, bows, hearty handclaps, evident pleasure in the "good time," and no sign of a disposition to close it rewarded everybody for anything. Even depot business closed and trainmen clustered around with the rest. A privileged individual was little "Jack" Parker, son of one of the leading association officers, who, in golden curls, white roundabouts and a huge red rose held high in a chubby fist, was singled out by the great singer, taken into the car and admired and kissed in memorable fashion. Immediately after the departure of the crowd the "special" was run up to a point convenient to the Auditorium, where, for the following three days, like a Lohengrin swan, well profiled against Penobscot waters, it lay, the center of



HARRY BROWN TURPIN.

regarding wonder by the vast crowds streaming to and from the concert halls.

Calvé sang twice—at a paid matinee rehearsal and in regular evening concert. Both times the Auditorium was thronged to overflowing, excitement, tense attention, frantic applause and redemands marking every movement, sight and sound of the new wonder. The "Queen of Sheba" aria, "Le Mysolé," the "Carmen Habanera," the "Old Folks at Home" in admirable English, and some mid-France versets, unaccompanied, made up her program. Her voluptuous Spanish type of beauty, framed in close fitting, trailing, black beading, Maine caught its breath as the singer crept gradually closer to the footlights during the opening chord. Director Chapman shot glances of "death or victory" at his forces, and the Queen of Sheba spoke.

Calvé's lovely voice is absorbed in the role portrayal, as few, alas! are, and as all should be. There is no way of describing the lift out of self that is made by Latin art of the Calvé and Creator type. In the receptive art nature, latent artistic forces are awakened and possibilities lifted into a plane that is never after lost. To the others is given a glimpse and gleam of that wonderful dream world, so shamefully and so unnecessarily far from our daily life. Touched by the mighty response, the artist was graciousness itself, singing frequently, thanking her flutist warmly, pushing her accompanists to the fore, indicating in unmistakable fashion her appreciation of the director in chief, and shedding the effect of her wonderful personality all over the place.

The young French violinist, Renée Chemet, lifted the audience off its feet in Lalo's "Symphonie Espagnole," a

Max Bruch andante, and, in encore, "Le Tamburin," by Leclerc. She is an exceptionally gifted artist and well worth much effort to hear. M. Decreuse, a finished pianist, making his second visit to the States, played "St. Francis Walking on the Water," by Liszt, and an andante by Schütt as encore.

A curious thing happened in this concert. In the excitement of starting, Calvé's copy of the "Queen of Sheba" aria was left in the "special" down by the Penobscot. Mr. Chapman, giving her his score, conducted the number without a note of music! The greater wonder is that all musicians, vocal and instrumental, do not memorize all ordinary work. There is nothing impossible and everything advantageous in such preparation.

Another wonder is that more musicians, after such lessons in musical impersonation as those offered by Calvé and her kind, do not shake themselves free from the stultifying bondage of self consciousness and conventionality, and permit gift to carry to the souls eager and hungry for it the real light from the divine "other world."

FANNIE EDGAR THOMAS.

OBITUARY.

Alfred Reisenauer.

(By Cable to THE MUSICAL COURIER.)

LEIPSIK, October 4, 1907.

Reisenauer died at Libau, Thursday, of heart failure. Burial at Königsberg. SIMPSON.

Alfred Reisenauer was one of a group of noted Liszt pupils. He was born in Königsberg November 1, 1863, and hence was only forty-four years old. In his youth Reisenauer had the exceptional good fortune to receive his foundation training from Louis Kohler, before he entered upon his study period with Liszt, in Weimar. From the first Liszt was interested in the young man, and the master proved the good angel at the debut of Reisenauer, in Rome, in 1881, at the palace of Cardinal Hohenlohe, Liszt appearing on the same program. Reisenauer then made tours in Germany and England. One year after the debut in Rome the young pianist studied law at the University at Leipzig. He soon returned to music and resumed his concert tours, visiting Russia, Siberia, Central Asia and the United States. Reisenauer made two tours of this country, and one distinguished feature of these visits was that he used the same make of piano, namely, the Everett. Reisenauer was a player of much magnetism and power. As the cable to THE MUSICAL COURIER states, the pianist was buried in the city of his birth.

Friedrich Hermann.

Prof. Friedrich Hermann, violinist and editor of classical violin works in the famous Peters Edition, died at Leipzig last week, aged seventy-nine.

Caroline Gardner Bartlett's Summer.

Up among the New Hampshire hills the past summer a unique idea was promoted and materialized by Caroline Gardner Bartlett, the singer and teacher of singing, of Boston. Madame Bartlett's reputation as a woman who carries out whatever plans her brain conceives repeated itself, and all around the big farmhouse to which she and her husband yearly repair were built the most attractive log camps and bungalow imaginable, the first for the students of her work to live in and the latter to serve as a studio. Everything was done by system, hence this household of fifty achieved wonders by combining both recreation and study. "I claim that every one can sing," Madame Bartlett said, "and I am proving it every day. Pupils who had the absolute belief that they had no voice in a few lessons found to their delight that they could sing well. I have pupils from the West, South, East and Canada, and our camp life and artistic results are long to be remembered. I have opened my Pierce Building studio in Boston with two assistants, and shall have an informal opening soon."

S. C. Bennett Claims Vernon Stiles.

New York, October 7, 1907.

Editor of The Musical Courier:

Through an error in announcement of the coming opera season of "Madam Butterfly," a statement has appeared in many papers throughout the country that Vernon Stiles, the tenor, now singing the role of Pinkerton in Mr. Savage's Grand Opera Company had (prior to his engagement with Mr. Savage) studied for several seasons in Milan. The truth is, that Mr. Stiles received all his vocal instruction from me. He has never been in Europe nor has he sought instruction elsewhere. I feel it a duty which I owe myself, as a representative American teacher, to contradict this statement.

S. C. BENNETT.

WILHELM MIDDELSCHULTE ABROAD.

The following are some few foreign press notices of Wilhelm Middelschulte, the Chicago organist and composer, who has recently returned from his summer trip abroad:

Alfred Sittard opened the matinee with a passacaglia in D minor for organ, by Wilhelm Middelschulte. In this work the composer shows a mastery in the art of counterpoint that excites admiration. The bold fantastic harmonies are founded on such clear logic that the listener follows with the greatest interest. On a chromatically descending and ascending simple theme, rhythmically occasionally varied, grows a succession of variations which give a brilliant testimony to the inventive powers of the composer. Secondary are the motive B-A-C-H and the choral, "Ein feste Burg ist unser Gott." At one place these themes appear with the principal theme combined, making a contrapuntal masterpiece of astonishing impressiveness. Sittard played the difficult work from memory with brilliant virtuosity and richly colored registration.—Allgemeine Musik Zeitung.

A passacaglia by Middelschulte made a sensation. Middelschulte is a powerful writer (gewaltiger Satz-Könnner).—Neueste Nachrichten, Leipzig.

Extremely fascinating was the intrada of the concert, a passacaglia by Middelschulte, an organ unicum of enormous difficulty, delightful counterpoint, highly interesting; but it must be played as Sittard plays it, easily and wittily, like an esthetic play, never violating the beauty line. With this opus Sittard has certainly introduced a novelty.—Neueste Nachrichten, Dresden.

An imposing work (stattliches werk), played by Alfred Sittard with great rhythmical clearness and delicate registration.—Hamburger Correspondent.

The organ passacaglia of W. Middelschulte, in spite of adhering to the passacaglia form, offers a Reichthum of free and interesting music, into which in clever manner is interwoven the motive



WILHELM MIDDELSCHULTE.

B-A-C-H and later the choral "Ein feste Burg." In Sittard's noble and delicate registration the work has made a solid and very musical impression.—Allgemeine Zeitung, München.

Alfred Sittard played in a technically perfect manner a passacaglia by W. Middelschulte. Founded on a simple theme, after rich contrapuntal work, it leads to a lyric harmonic climax of great interest and with the choral "Ein feste Burg" to an impressive finale.—Volks Zeitung, Cologne.

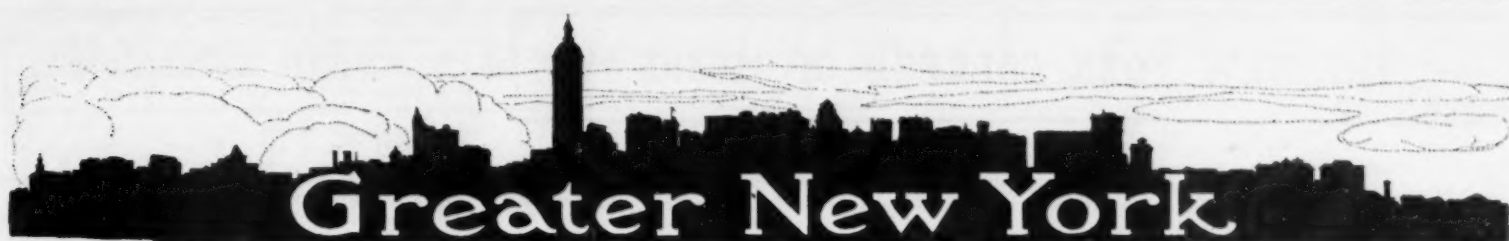
The musical intelligence of Germany was well represented at the first concert. Among those present were: Max Schillings, Humperdinck, Von Hausegger, Pfitzner, Schuch, Lessman, Intendant Seebach, etc. Alfred Sittard played the unusually difficult passacaglia by W. Middelschulte and did full justice to the character of the composition, mastering the enormous technical difficulties and employing excellent registration.—Badische Landes-Zeitung, Mannheim.

The opening concert was a great success. It brought an organ passacaglia by W. Middelschulte, chamber music work by Reuss, Sekles and Pogge. Very seldom, I confess, have I been forced to such immediate respect before new works of our younger generation. The applause was stormy and well deserved.—Tägliche Rundschau, Berlin.

Alfred Sittard, an extraordinary organist, played a passacaglia for organ by W. Middelschulte. The work excels in rich contrapuntal work and interesting harmonization. It is built upon an original chromatic theme, much varied, employs the B-A-C-H theme, and through an inspiring crescendo leads to a stirring finale with the choral "Ein feste Burg."—General Anzeiger, Frankfurt.

The high expectations of Middelschulte as a virtuoso were even surpassed. Absolutely perfect technic and virtuosity, superb taste in expression and registration, with a sincere devotion, make his organ playing indeed a rare treat, and we actually believe that Middelschulte is the greatest living organist.—Zeitung, Spandau.

The passacaglia by Wilhelm Middelschulte, showing great contrapuntal art, made an excellent impression.—Vossische Zeitung, Berlin.



NEW YORK, October 8, 1907.

Frank Hemstreet, baritone, in company with C. Arthur Longwell, pianist and accompanist, is closing a successful tour extending from the Pacific Coast through the Middle West, then returning to New York. On September 23 they were in Los Angeles, Cal., when among other things Mr. Hemstreet sang Hastings' "A Red, Red Rose" and Lillian Miller's "Manuel of La Torre." Newspaper clippings from Los Angeles, Portland, Ore., Tacoma and San Francisco all unite in giving him praise.

Lucille Presby Throop, whose vocal studies under Madame Finkel have brought her to superior excellence, gave a recital at Ogontz School, Philadelphia, October 2, singing a program of modern arias and songs, Miss Lynch at the piano. Mrs. Throop's voice is a coloratura soprano.

Ada L. Hand spent the summer at the Takamasee Hotel, Long Branch, where she was in charge of the little orchestra. She has many engagements for women's clubs, receptions, etc., her orchestra always giving satisfaction.

Marie Cross Newhaus, the vocal teacher and special exponent of French diction, spent the early summer days at Shelter Island, a portion of August at Larchmont, and the remainder at Lake Placid. She has written the libretto of an opera which is to be given at the Waldorf-Astoria.

Spontaneous tribute to Frederic E. Bristol, whose artist pupils are known everywhere, was that from Milton C. Snyder, of Worcester, Mass., who writes his former teacher in part:

I have always been pleased to show my loyalty not only to Will Howland, but to you for the whole big lot of good which I received from instruction while with you. I assure you that my whole success is entirely due to you two. My voice has broadened greatly, and I have a large paying position here as singer and director.

Jan Munkaczy, the violinist, a nephew of the famous painter of the same name, will give a recital at Mendelssohn Hall November 9, assisted by Finita de Soria, coloratura soprano, and Julius Schendel, pianist. He will play the concerto by Stojenovich, a novelty here, dedicated to the Czar of Russia.

Elizabeth Patterson is to have a demonstration of the Fletcher method for children at her roomy studio parlors soon, when she will sing some new children's songs. Some good singers are her pupils, finding her an authority for the interpretation of oratorio and concert songs.

L. Leslie Loth, the composer of some new songs sung by Elizabeth Patterson, is in charge of the large choral class of the Hebrew Technical School for Girls, Fifteenth street and Second avenue. He has some 400 young women there who unite in part singing. He is a piano pupil of Herman Epstein.

Harriet Ware, composer and pianist, has spent a year in Germany, studying composition with Hugo Kaun. Two songs which she composed while there have been published by Schirmer. She returned not long ago and has full plans for the season, having already given two recitals with Mrs. De Moss.

Harriet Brower had a "seashore class" in the early summer, after which she spent six weeks in her old home, Albany, N. Y. She teaches the science of technic, possesses the highest certificate of the International Society of Piano Teachers and Players, and is an active member of the MacDowell Association.

Bertha Firgau, professor of German and French, of the faculty of the Master School, of Brooklyn, making her headquarters in New York City, makes a specialty of diction of songs, and singers wishing to consult an authority will find her at Hotel Walton, 104 West Seventieth street.

J. Humbird Duffey was married to Mrs. Hoyt, a contralto singer of considerable ability, some weeks ago. Mr. Duffey's reputation as a singer is constantly growing.

DeLos Becker, tenor, spent the summer in Nova Scotia, with his teacher, Samuel Moyle, and Miss Moyle. While

there he sang in several concerts, with infinitely greater success than ever before. He has a repertory of all the leading oratorios, songs, arias, etc., and will be heard from this season.

Earle A. Wayne, pianist, organist and director, left for Europe last week, where he purposes remaining through the season, probably as a pupil of Godowsky. At the Bedford Street M. E. Church he has a choir of thirty voices which has done good work.

Edwin Cary, the organist and composer, had a bad fall in Brooklyn in the summer, fracturing his skull, breaking an arm and injuring an ear. He was for a month at Seney Hospital, but is now able to be out.

Grace Drew, soprano, is coaching with Platon Brounoff, expecting to appear soon in an important production. She has a voice of power and expression, singing a sustained high G.



Louise Gerard-Thiers has returned from abroad, where she studied with her old teacher, Delle Sedie, also visiting France, Italy and England. Her reception hour is from 5 to 6 daily, excepting Wednesdays and Saturdays, which she spends at Lakewood with her class of vocalists. She is planning a series of studio musicales.

Theodor Hoeck announces resumption of piano lessons at his new studio, in "The Gosford," 236 West Fifty-fifth street. He is in charge of the instrumental music at a Fifth avenue school for girls, and is well known as an exponent of the Leschetizky method.

Mary Henry, violinist and teacher, sends cards, 258 West Seventieth street. She is a reliable player, experienced and pleasant in her work, one of the best artist-pupils of Severin Froelich.

Douglas Lane, basso, was the vocal soloist at a recital at Miss Townsend's School, October 3, singing solos by Handel, Massenet, Beethoven, Gordiniano and Gounod.

MACMILLEN OPENS THE SEASON.

The musical season of 1907-08 was opened by Francis Macmillen and his concert company in Carnegie Hall Sunday night. The size of the audience was a tribute to the young violinist's popularity. Mr. Macmillen gave this program:

Allegro Movement from Concerto in E major.....Bach
Concerto No. 2, in D minor.....Vieuxtemps
Romance in F major.....Beethoven
Minuet.....Mozart
Barcarole.....Debussy
Romance.....Wieniawski
Bohemian Dance.....Alberto Randegger
Morceau Fantaisie, for G string alone.....Paganini

The only novelty in this list is the Debussy number, an original and pleasing composition, which shows a good deal of cleverness in the arrangement of the piano part. With all the other pieces concertgoers are familiar. The program, while rather conventional, proved enjoyable.

In appearance Macmillen has changed but little since he was here last. In his art, however, he has changed a good deal. That he has developed along artistic lines there can be no two opinions. His youthful impetuosity, of which perhaps he had an overplus, has almost disappeared, carrying with it a certain robustness, which is not always a concomitant of youth. It may be that what the violinist has gained in mellowness and refinement he has lost in virility.

That sine qua non of the violinist, pure intonation, Macmillen has beyond question. Some supersensitive critics, whose tympani are out of joint, have accused him of aural lapses, and others have asserted that he plays habitually out of tune. These charges are groundless. Macmillen's purity of tone is his greatest virtue. Perhaps his gravest fault is an excess of emotionality, for, be it remembered, some of the best music written does not call for extravagant sentimentality. Macmillen's best performance was the Vieuxtemps concerto, the slow movement of which he played particularly well. The audience testified its appreciation of the young violinist's work and called for several encores. These Macmillen graciously granted.

Rosina van Dyk, a Dutch prima donna, who made her first appearance in this country last year, and who is to go on the tour with Macmillen, established her right to be classed with the rising race of coloratura sopranos. Madame Van Dyk disclosed a well schooled voice, pure and brilliant in the upper range. She sang an aria from Mozart's "Marriage of Figaro"; "Thou Charming Bird," from David's "Pearl of Brazil"; the "Indian Bell Song" from "Lakme," and two encores, one of them a verse of Mozart's simple lullaby, "Schlaf, Mein Prinzchen." Madame Van Dyk turned about the languages of her numbers, for she sang the "Figaro" and "Lakme" arias in German, and the verse of the German lullaby in English. As she substituted the "Bell Song" for the "Mad Scene," from "Hamlet," down on the program, she succeeded in leading astray some of those innocent mortals who pen musical criticism for the daily papers.

Virginia Listemann Busy.

At the large music festival in Sioux Falls, Ia., Virginia Listemann will sing, and later in October she will be heard at the Dallas, Tex., music festival. Miss Listemann is booked to appear with the new choral club on December 6, at Hartford, Conn.

VIRGIL SCHOOL of MUSIC

A. K. VIRGIL, Director

JOHN MOKREJS, head of the Piano Department
JOSEPH J. KOVARIK, head of the Violin Department
EDWARD HAYES, head of the Voice Department

Fall term opens October 14

For terms and prospectus, address the Secretary

Virgil School of Music
Broadway Studio Bldg., E'way and 80th St., N. Y.
Telephone, 2432 Riverside

THE NEW YORK COLLEGE OF MUSIC.

The New York College of Music, pictured on the front page of this issue and of which a glimpse of the fine little hall is found on this page, was founded in 1878, and the college building is the only edifice of the kind in New York City which was built for the purpose. It is, therefore, supplied with deadened walls, plenty of light and heat, and all its interior arrangements carried out on practical lines. Carl Hein and August Fraemcke, directors, with Hugo Grunwald, assistant director, have this year established a Bronx branch at 1103 Boston road, corner of 166th street, Harry Schreyer, director. Both buildings are accessible to all lines of travel. Carl Hein has just been chosen as principal festival conductor of the Northeastern Sängerbund, which meets at Madison Square Garden in the early summer of 1909, and August Fraemcke is well known as a pianist, who has appeared with the best orchestras in Europe. An edition of 10,000 booklets stating the purpose, etc., of the New York College of Music, has just been printed. Some extracts follow:

The coming season of 1907-'08 brings the New York College of Music close to almost a generation of such usefulness in the musical world of this country as no other musical conservatory ever attained. The public press has devoted considerable space to praise of the achievements of the college and its graduates, who, by their public performances, have given sufficient proof of the successful system employed by this institute. The large number of eminent members of its faculty is a source of pride to the institution as well as to its directors.

In piano, singing, violin, cello and organ, harmony, composition and the esthetics of music the tuition is thorough and sound.

Pupils studying at the Bronx branch will enjoy all the privileges afforded the students at the Fifty-eighth street college in the way of concerts, lectures, etc.

The advantages of an institution such as the New York College of Music over private instruction is obvious to any one giving the matter serious thought. It is morally certain that the teachers of a successful institution are selected mainly on account of their ability, as it would not be in the best interests of such an institution to sacrifice its reputation by employing other than competent instructors.

The college (opened in the year 1878, under the name of the New York College of Music) has for its object the foundation and the diffusion of a high musical education, which, based on the study of the classic masters, embraces whatever is good in modern art. The institution endeavors to attain this end by well grounded instruction.

The building is centrally located in the best portion of our large city, a few blocks from Central Park, and entirely apart from business streets. It is easily accessible from east or west by street cars, the elevated trains and Fifth avenue stages.

The concert hall has accommodation for 500 people, and is in constant use for lectures, musical receptions and professional and students' concerts.

The course is divided into eight grades, grouped under four general divisions, viz.: Elementary, preparatory, intermediate and advanced. Systematic instruction is given with a view to enable pupils to graduate. Students graduate according to their ability and not according to number of terms taken. A special course for public school teachers is calculated to give a thorough training in public school music methods. Advanced students taking the special training course for teachers will have opportunity to teach in the elementary class under supervision of the regular professors.

All students are taught privately. Only such branches as harmony, sight reading, counterpoint, ensemble and orchestral playing are taught in classes.

For the benefit of those who are unable to attend the college during the regular season, a summer course is in session from June until September, our regular staff of instructors being present.

Students have free admission to the chorus class, harmony, sight reading, ensemble classes, all rehearsals, recitals, concerts, lectures, orchestra classes, etc., given under the auspices of the College.

A special course has been arranged for amateurs not wishing to pursue the regular course of studies, but desirous of studying music for their enjoyment at a moderate fee, without making a practical study of the art.

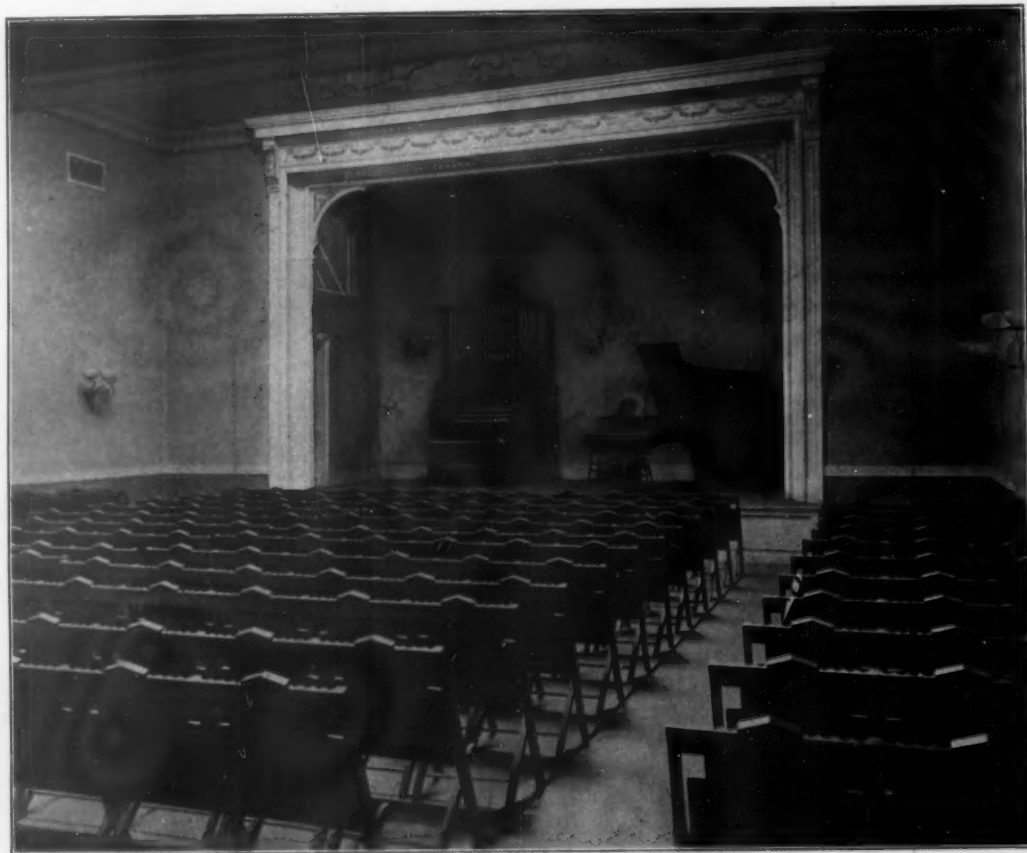
The diploma is conferred upon students over seventeen years of age who have been in the college at least two years and have graduated with highest honors.

A certificate is conferred only upon students over seventeen years of age and who have been in the college at least two years. The

same certifies that the holder has been a student of the college for the required period and upon examination was found proficient and qualified to give instruction in the specified branch.

Testimonials are conferred only upon students over sixteen years of age who have been in the college at least one year and who have regularly pursued the course of studies prescribed for said department during the whole year. The testimonial bears witness to the capacity and knowledge of the students as far as they have progressed.

There is nothing more necessary in the education of an artist than a thorough knowledge of the laws governing the technic and construction of art itself. A knowledge of the laws of harmony and composition is of the greatest importance to the student of music. It is true that a pupil may be taught to play correctly many difficult compositions without this, but without it no one can become a musician, able to understand and interpret the works he has to learn. Recognizing the absolute necessity of a thorough knowledge of musical construction, especially for those who intend to make it a profession, the College advises an exhaustive study of this indispensable requisite.



RECITAL HALL OF THE NEW YORK COLLEGE OF MUSIC.

During the ensuing year partial scholarships will be issued to talented and deserving pupils who cannot afford to pay the regular tuition fees of the college.

In order to accustom pupils to perform in public, and to give all pupils the greatest possible opportunity to bear good music and to increase their knowledge of musical literature, performances and concerts are given during the winter terms, and as a general rule every two weeks, to which the pupils and their families have free admission.

Among the most important advantages offered at the College are the many concerts given during the season by the most distinguished artists, for the special benefit of our students and their families.

Faculty and Branches of Instruction: Piano Department—J. S. Danielson, Carl Durr, W. H. Eckerson, August Fraemcke (director), Otto L. Fischer, Hugo Grunwald (assistant director), Gertrude Glaser, Carl Hein (director), Dirk Haagmans, Paul Jelenek, Conrad King, D. M. Levett, Oscar E. Peltier, A. Ph. Roy, Lawrence Ritter, Harry Schreyer (director), Blanche Steiermann, Paula Schreyer, Anetta Schreyer, Gertrude Turcek, Tilly Vogel, Eva Zimmerman. Vocal Department—Arthur Claassen, Florence Sears-Chaffee, Michele Guarini, Max Heinrich, Mme. A. Soder-Hueck, Mary Byrne-Ivy, Mme. Joseffa Middecke, S. Jaffa. Vocal Sight-Reading Department—Wilbur A. Luyster. Violin Department—Lois May Alden, Max Bendix, Theodore John, Joseph J. Kovarik, J. Schnitzler, H. Schreyer, Frank Woelber. Violoncello Department—William Ebana and assistants. Harmony, Counterpoint, Composition, Instrumentation—Herman Spieler, Dr. S. N. Penfield, Conrad King. Organ Department—A. Ph. Roy, W. H. Eckerson, Dr. S. N. Penfield. Harp Department—Max Krommer. Lectures on History of Music—Carl Figue, Dirk Haagmans. Elocution and Dramatic Art—B. Russell Throckmorton. String Orchestra—H. von Dameck. Orchestra Instruments—By members of the Philharmonic Orchestra.

"Advice to Students," a page of practical suggestions; a "Dictionary of Musical Terms," and two programs, that of the opening concert at Carnegie Hall, October 28, 1906, and the commencement concert of June 13, 1907, complete the booklet.

Concerts, lectures, etc., scheduled for season 1907-'08: Sunday evening, October 27, 1907, grand opening concert by members of

the faculty, assisted by a large orchestra, at Carnegie Hall; Thursday evening, November 21, students' concert, at College Hall; Wednesday evening December 18, students' concert, at College Hall; Thursday evening, January 16, chamber music (by members of faculty), at College Hall; Wednesday evening, January 23, students' concert, at College Hall; Thursday evening, January 30, lecture, at College Hall; Thursday evening, February 13, junior class concert, at College Hall; Thursday evening, February 20, students' concert, at College Hall; Thursday evening, February 27, lecture, at College Hall; Wednesday evening, March 4, chamber music (by members of faculty), at College Hall; Thursday evening, March 12, students' concert, at College Hall; Thursday evening, March 26, lecture, at College Hall; Wednesday evening, April 8, junior class concert, at College Hall; Thursday evening, April 16, students' concert, at College Hall; Wednesday evening, April 23, chamber music (by members of faculty), at College Hall; Thursday evening, April 30, lecture, at College Hall; Wednesday evening, May 13, students' concert, at College Hall; Thursday evening, May 28, lecture, at College Hall; Wednesday evening, June 10, commencement concert, at Mendelssohn Hall. All students have free admission to these concerts and lectures. For concerts at Carnegie Hall and Mendelssohn Hall a slight charge for reserved seats in aid of the Scholarship Fund will be made.

New York Symphony Data.

The season of the New York Symphony Society will begin on November 2 at Carnegie Hall, and there will be twenty Sunday afternoon and eight Saturday evening concerts under the direction of Walter Damrosch. The two events of general interest will be the first production in America of Tchaikowsky's opera, "Eugen Onegin," which will be given in concert form with soloists and chorus, and a Beethoven cycle. It will be the first performance in this country of any Tchaikowsky opera. The Beethoven cycle will occur during the last six Sunday afternoon concerts, and will include all his symphonies and other important vocal and instrumental works in chronological order. Mahler's symphony No. 7 will be conducted by the composer. D'Indy's symphony, "A Summer Day on the Mountain," will have its first performance in America. Another symphony new to this city will be Chadwick's No. 3. Others announced are: "Symphonie Fantastique," Berlioz; symphony No. 3, Brahms; symphony, "New World," Dvorák; symphony, D minor, Franck; "Petite Symphonie," for wind instruments, Gounod; "Faust" symphony, Liszt; "Ocean" symphony, Rubinstein; symphony No. 4, Schumann; "Irish" symphony, Stanford; "Sinfonia Domestica," Strauss; symphony No. 4 and "Hamlet," Tchaikowsky. Among the soloists will be: Eames (November 23), Schumann-Heink, Teresa Carreño, Kreisler, Bloomfield-Zeissler, Harold Bauer, Josef Hofmann, and Emilio de Gogorza.

New Publications.

"Artistic Studies and Pieces for Beginners" is the title of a set of four attractive little study pieces by Mrs. A. M. Virgil, published by herself from 19 West Sixteenth street. Concerning its inception she says: "At the request of many teachers who have used the 'Melodious Studies' with success, asking for fresh ideas and new material for beginners, this came into existence. Considerable thought has been expended in making each melody interesting and attractive as well as valuable technically. It is not a book of technic, but rather a book in which to apply technic already acquired. It is, at the same time, a book for sight playing and tone study." Beginning with each hand alone, there is a gradual progress to quite artistic little tone poems. They will be found useful by all teachers, whether advocates of the Virgil system or not. Each piece has some definite technical object in view, pedals and fingers are all properly marked, and the print is clear. That large class of teachers whose young pupils crave "something with a tune" will find these study pieces will fill the bill.

Camille Saint-Saëns, the composer, will attend, on October 26, the unveiling of his own statue at Dieppe.

MASCAGNI'S OPERA "LE MASCHERE" IN MILAN.

MILAN, September 18, 1907.

In an interview with Mascagni at Brescia, where he is directing his last opera, "Amica," the composer declared that the reason why he wishes to give his opera "Le Maschere" ("The Masks") here in Milan again is that he wishes the serene opinion of this the most just of all publics on the renewed edition, many parts having been cut out entirely; a duet that was in the first act has been carried to the last; an ensemble in the second act has been completely changed, and so on. He expressed the opinion that the public did not understand his meaning in composing this opera on such a subject, hence the severity of the Scala audience for both the music and the libretto the first time it was given, some four or five years ago. Mascagni declares that the reason he wrote this opera was to bring Italian composers back to the once gay, lively, sparkling music of the Rossinian time; he thought the public, invariably haunted by tragic scenes when leaving the theater after a modern opera, would be grateful for the change. "The time was not ripe then—perhaps it will be so now," he added, with a sparkle of humor in his gray eyes. When asked as to "La Festa del Grano," he said all that the papers had printed was absolutely untrue. He has put to music three of the principal scenes—one the death of the one who plays the title role. He then came to a stop, as he says the libretto is too philosophic and he does not feel inspired to set philosophy to music. In the near future a reunion of the librettist, Mascagni and Sonzogno will take place, so as to come to some conclusion. As before said, "Le Maschere," under the baton of Mascagni himself, will be the opening opera, on October 5, at the Lirico.

Leoncavallo and his company leave here in October.

Don Lorenzo Perosi has been busy composing this summer at his villa in the Apennines. The new cantata has for its title "La cantata dell' Anima" ("The Song of the Soul"). Perosi himself has composed the text on verses from the Bible. This cantata is to be given in Rome this winter, in the new concert hall, which is now being constructed near the Schola Cantorum, of which Perosi is the director. Besides this work, he has also written a concerto for violin, a suite for orchestra, which has for title "A Roma." Another will be "A Firenze," and the third will be "A Venezia."

Franchetti's "Germania" has met with success at Parma.

A young maestro, Ferrari-Trecate, has written music to a fairy tale called "Little Stone Among the Fairies," which has gained the favor of all who have heard it, the music being refined, elegant, and, to a certain extent, original.

The editor Sonzogno has bought "Pelleas e Melisande," by Debussy, for Italy. The work will be judged by the public of La Scala this winter. Rumor has it that the music is ultra modern—that Strauss' "Salome" is sugared water compared to this innovation.

Maestro Giacomo Orefice, author of "Chopin," is hard at work on "Terra Promessa" ("Promised Land"); so is Filiassi, who is giving the finishing touches to his "Fior di neve" ("Flower in the Snow"); Maestro La Rotella is also finishing his opera, "Fasma," and Samara is working on his new opera, "Rhée." All these young composers have contracts with Sonzogno.

At Cesena "Lohengrin" made a fine success, but not with the artists that were first cast, who, on account of illness, had to leave the place to others. Miss Carylhna, an America, was to be the Elsa, and Borgatti, the celebrated Wagnerian tenor, was to be Lohengrin. Borgatti was substituted by Fiorello Giraud.

Luigi Mancinelli has consigned his "Francesca da Rimini" to Sonzogno, finished.

Acquila has had a good production of "Tosca" and Macerata an excellent "Traviata," according to the latest news.

At the end of October a very important operatic season will take place at the Teatro Adriano, Rome. The impresario, strange to say, is a musician, Dario Rossi, and the direction of the whole is given to one who has a music store in the same city. The repertoire will include "Aida," "Rigoletto," "Gioconda," "Fadette"—which latter will be sung by Emma Carelli, expressly engaged for the part—and the lyric soprano, Fanny Foresella; "Bretagna" will also be sung by Foresella, and "Il Campanello dello speziale" ("The Druggist's Bell") will be sung by the

buffo baritone Pini-Corsi. Polacco will direct the orchestra.

Mancinelli's "Francesca da Rimini" will be given first at the Comunale, Bologna, this fall, and will then be performed at La Scala.

At Folentino, for the festivities of the patron saint, a new mass by De Witt was performed. It consists of a chorus (four part), organ, two trombones and two horns. The effect is reported to have been most beautiful.

At the Quirino in Rome "Carmen" has been given right along, and now "Ballo in Maschera" will alternate.

At the Teatro Lirico, which opens on October 5, many innovations have been made for the comfort of the public. The parterre has been heightened a full meter, the illumination of the stage perfected, and the entrance enlarged. All those useless doors through which one had to pass before arriving to the vestibule only have been eliminated. The whole theater has been painted and presents a new appearance.

Franco Alfano, a young maestro who counts a success already with his "Resurrection," has handed another one of his lyric products to Ricordi.



CAMILLE ERLANGER, THE COMPOSER, AT WORK IN HIS STUDIO IN PARIS.

Maestro Giovanni Castellano has several successful pupils on some of the principal stages of Italy. Many artists resort to him for perfecting their style.

The Galleria at this season is just like an ant hill. At certain hours it is difficult to move about there, and it is really amusing to observe the different attitudes and expressions of this kaleidoscope of artists.

Ludwig Wüllner in Cologne.

Ludwig Wüllner possesses not only vocal gifts of the highest order, but he also knows how to illustrate his performance with dramatic expression in a manner probably unequalled. An account of a recital in Cologne follows:

Dr. Ludwig Wüllner gave a second song recital on Wednesday in the Isabellen Saal of the Guertzenich. He first sang five songs of Schubert which are but seldom heard and which are carefully or heedlessly left aside by our troubadours, as they need not only vocal powers, but dramatic expression as well. And this is Wüllner's own field. He very much reminds us of the ballad composer, Karl Loewe, who, with only moderate vocal means, was able to achieve absolute triumphs with the rendering of his songs and ballads. But Wüllner possesses much more voice than he, not only in the range, but also in power in the higher and depth in the lower registers. Schubert was followed by Schumann, of whose works the artist rendered the whole Heine cycle, "Dichterliebe," sixteen songs in all. However much the contents of the simple pieces might differ from each other, the artist was capable of giving each its clearest and most intensive expression. To permit the more rugged Brahms' songs to follow romantic Schumann was an act of daring, which Wüllner may, however, permit himself with a clear conscience, for he can achieve what is impossible to the others—to fascinate his audience by the truth and beauty of his interpretation.—Kölnische Volkszeitung.

Leon de Fonteynes' Tour.

Leon de Fonteynes, the grand opera baritone, has signed with R. E. Johnston, Nordica's manager, for a concert tour of the United States.

Tonkünstler Grieg Evening.

The Tonkünstler Society devoted its first autumn meeting to the music of the late Edvard Hagerup Grieg. The musicale took place Tuesday evening, October 8, at 498 Clinton avenue, Brooklyn. The program was as follows:

EDVARD HAGERUP GRIEG

(Born June 15th, 1843, at Bergen, Norway;
Died September 4th, 1907, at the place of his birth.)
Address by August Walther.

Sonata III for Violin and Piano, C minor, op. 45.
Dedicated to Franz von Lenbach.
Henry Schradieck and Alex. Rihm.

Songs for Baritone—

Das alte Lied (Heine), op. 4, No. 3.
Mein Sinn ist wie der mächt'ge Fels (Andersen), op. 5, No. 4.
En Svane (Ibsen), op. 25, No. 1.
Med en Primulaveris (Paulsen), op. 26, No. 3.
Reinhold Werrenrath, accompanied by Alex. Rihm.
String Quartet in G minor, op. 27.
Dedicated to Robert Heckmann.

Henry Schradieck, first violin; William Graefing King, second violin;
Ernst H. Bauer, viola; Ernst Stoffregen, 'cello.

The officers, directors and committees of the Tonkünstler Society for the season of 1907-08, are as follows:

Henry Schradieck President
Edward L. Graef First Vice-President
August Roebbelen Second Vice-President
Alex. Rihm Corresponding Secretary
William H. Kruse Recording Secretary
Frank Brandt Treasurer
Arthur Melvin Taylor Librarian
Ernest H. Bauer, Eugene J. Grant, Walther Haan, Maurice Kaufman, Carl Edwin Rowley, Edward Taylor, Louis M. Teichman and August Walther.

Music Committee for Brooklyn—Walther Haan, chairman; Otto L. Fischer, Ernst Stoffregen, Arthur Melvin Taylor and Carl Venth.
Music Committee for New York—Bruno Oscar Klein, chairman; Richard Arnold, Ernst H. Bauer, Maurice Kaufman and August Roebbelen.

Membership Committee—Richard Arnold, chairman; William H. Barber, James Quinlan, Edward L. Graef and Rudolf Midecke.

Entertainment Committee—Edward Taylor, chairman; Frederick Koch, Carl Edwin Rowley, Louis M. Teichman and Herman F. Dietmann.

Members who desire to take part in the Brooklyn musicales will kindly communicate with Walther Haan, 342 Euclid avenue, Brooklyn. For the New York musicales communications should be mailed to Bruno Oscar Klein, 70 East Ninety-second street, New York.

Madame Whistler-Misick's Operatic Debut.

The appended press notices tell of the successful operatic debut in Italy of Grace Whistler-Misick, the American mezzo soprano:

At Pergola "La Favorita" was given on the 14th day of this month. Mme. Whistler-Misick as prima donna—a singer who is fully equipped, with a superb voice, artistic scene, giving her a perfect interpretation of the rôle. It is hoped she will follow up a brilliant career, which has begun with a great triumph.—La Staffile, Florence, July 24, 1907.

Last evening, at Pergola, took place the first representation of "La Favorita," the prima donna being Mme. Whistler-Misick. The interpretation given to this opera by Mme. Misick could not have been improved upon. She received continual and enthusiastic applause and was compelled to give several encores.—Il Giornale d'Italia, Rome, July 19, 1907.

At the Theatre Angel Dalfovo we had "La Favorita," which was truly a splendid success, and the equal of which we have not had for many years. Individually all the artists are good, but special mention and the "Titre d'honneur" must be bestowed upon Mme. Whistler-Misick, a young American, who was a splendid Leonora, both for the charm of her voice and her good dramatic art.—La Vita, Rome, July 17, 1907.

The first performance of "La Favorita" was given last night at Pergola, and the prima donna, Mme. Whistler-Misick, made her debut with great success. The young singer has a remarkable voice, warm in color and splendid execution. She was enthusiastically applauded in every part of her rôle and was obliged to respond to encores.—Rivista Teatrale Melodrammatica, Milan, July 15, 1907.

In "La Favorita," Mme. Whistler-Misick was a splendid success, remarkable in the whole opera for her splendid voice and her efficient acting. Her rendition of the aria "O mio Fernando" was encores.—Gazzetta Teatrale Italiana, Milan, July 30, 1907.

The first performance at Pergola was a triumph for Mme. Whistler-Misick. Superb during the whole opera, both for her beautiful voice and artistic acting. Continual applause. Obligated to repeat aria.—Frustra Teatrale, Milan, July 24, 1907.

Proof of Madame Whistler-Misick's genuine success is established and demands to hear her have come from many points in Italy and other countries. The prima donna has signed a contract for appearances in Torino, Italy (Victor Immanuel Theater), in January, and later at the largest theater in Cairo, Egypt. Mme. Whistler-Misick accepted an offer on September 21 to sing throughout the month of October in performances of "La Forza del Destino." The singer is now in Milan.

Pupil of Esperanza Garrigue.

Virginia Wilson, soprano, who was one of the singers engaged for the Maine Festivals, is a pupil of Esperanza Garrigue. With the orchestra, Miss Wilson sang "Ocean, Thou Mighty Monster," from "Oberon," and at another concert she assisted in the performance of Hiller's "Song of Victory." The young singer was well received and much admiration was expressed for her voice and art.

CORRESPONDENCE

Columbus.

COLUMBUS, Ohio, October 7, 1907.

Columbus seems to have gone "concert mad" for this season, the outlook for music in infinite variety never before being so full of promise. Instead of the usual bazaars, church suppers and aid society festivals, the various committees have in many instances combined in support of an artist concert, which is highly commendable, as it not only entertains but educates.

The lady board of managers of the Children's Hospital, who brought Madame Gadeki here last season, will present Madame Sembrich this year, the date being fixed for February 10.

Madame Schumann-Heink is coming here on the evening of October 25 to be the artist for the Männerchor Society, a flourishing male chorus, which will sing, among the choral numbers, Schubert's "Serenade." Madame Schumann-Heink taking the solo. This great artist will this year give us a group of English songs, among which will be Ethelbert Nevin's "Rosary" and Ella May Smith's "Many a Beauteous Flower." No singer has ever drawn such tremendous crowds in Columbus as this great contralto.

The Männerchor's second artist concert will be given with the Adamowski Trio, which comes to Memorial Hall on the evening of March 6.

Even the schools are actively engaged teaching music history, and Phelps School, a collegiate school for girls, offers a complete course in this interesting study, supplemented by lectures on the following subjects: "The Appreciation of Music," "Ancient Music," "Early Great School," "Palestrina and the Italian Music," "Minne-singers, Troubadours and Minstrels," "Handel and Bach," "Old English Carols and Ballads," "The Orchestra," "The Mystery, Miracle and Morality Play," "Origin of Opera and Oratorio," "The Suite, Ancient Dances," "The Story of the Sonata," "Haydn, Mozart and Beethoven," "Mendelssohn and Schumann," "Chopin and Liszt," "Grieg and the Scandinavian Music," "Schubert and the German Lieder," "Schumann's Influence on the Music of Robert Franz," "Shakespeare Lyrics," "Women Composers," "The Evolution of the Piano," "The Organ—Its Beginning and Development," "The History of the Violin," "The Old and New French School," "The Modern Italian Music," "The Russian Music and Composers," "Wagner and His Cult," "English and American Music," "Church Music, Ancient and Modern," "The Symphony and Chamber Music." Ella May Smith, a member of the faculty of the school, gave all these lectures and furnished illustrative recitals. Mrs. Smith gave her lecture on "The Appreciation of Music" in Springfield on October 5 for the large women's club there, of which Nina Rabbitts is president. In Mt. Vernon, February 22, Mrs. Smith will lecture on "Music and Its Relation to Education" to Miss McFadden's piano class.

Louise Love, a brilliant young pianist, of Bush Temple Conservatory, Chicago, and associate teacher, will probably give a piano recital in November at Ohio State University. This will be one of the Twilight Concerts, which annual series has grown tremendously popular. Miss Love has been fortunate in having her native gifts developed and trained under the careful guidance of Harold von Mickwitz.

A concert will be given in the old Phelps School Assembly Hall for the benefit of the "Window Fund," an enterprise of the Alumni Association of that school, which is placing a beautiful memorial window in Trinity Church in memory of the late Lucretia M. Phelps, who founded that school, where many of the daughters of the best families of Columbus have been prepared for college. Already, Millicent Brennan, soprano; Ethel Keating, pianist; Emma Ebeling, pianist, and Oley Speaks have consented to appear on the program. The date of the concert is October 29.

Mr. and Mrs. Henry Clifford Lott, of Los Angeles, Cal., are now in Leipzig, where Mr. Lott is studying under Mrs. Arthur Nikisch. Mr. Lott's home until a few years ago was in Columbus, where his baritone voice was just as much appreciated as it has since been in Los Angeles, London and Berlin. After he located in California, Mr. Lott wedded Miss Rogers, a pianist, who not only has special ability as an accompanist, but is a charming soloist. On their way back to California next year, Mr. and Mrs. Lott will stop off at Columbus and respond to the insistent demand of their friends to give a recital.

Elizabeth Rindsfoos, pianist, who has spent the summer in Paris, Berlin, the Austrian Tyrol and Scotland, is on her way home now, and is expected to reach Columbus early in October, when she will resume her teaching and concert work.

William H. Lott, for many years supervisor of the public school music of Columbus, director of the Orpheus, Arion and various glee clubs, choirmaster and soloist, private and class singing teacher, is now touring Europe, gathering fresh material for his private pupils in the vocal art in Los Angeles, Cal. There was much sincere regret in Columbus music circles when the Lott family decided to live in a milder climate than that of Ohio.

Ruth Gordon, Marie Hertenstein and Helen Pugh leave Columbus in a short time for Vienna, where they will resume their study of piano under Leschetizky.

Alice Turner Parnell, Emma Bugh Bowman, Maude Wentz MacDonald, Alice Dimmick, Clara Michel, Katharine Gleason and Louise Krumm Armbruster are the members of the Women's Music Club who will give the first afternoon program, October 22. The subject for the day is "Oratorio," and the composers whose works are to be used are Bach, Handel and Mendelssohn.

ELLA MAY SMITH.

Syracuse.

310 NOXON STREET, SYRACUSE, N. Y., October 3, 1907.

The music season here will have an inspiring opening in the recital of Madame Schumann-Heink next Thursday evening at the Wieting.

A new string Quartet was organized here last Wednesday evening. Prof. Conrad L. Becker will be the first violin; Mrs. Aurin Chase, second violin; Aurin Chase, viola, and Ernest Mahr, cello. All of these musicians have had experience in string quartet work.

The Kremlin Hotel at Cortland has been purchased by Darby & Bently, owners of the Cortland Conservatory, and will be converted by them into a model conservatory. The faculty of this institution now numbers ten and with the new facilities for expansion afforded by the new building it will be possible to greatly enlarge the teaching force. Mr. Darby is a member of the faculty of Syracuse University also and is well known here as a teacher and conductor.

Recitals by Irene Hichborn Foster, soprano; Ernest Mahr, cello, and H. Morton Adkins, baritone, have been announced.

Beside these recitals, there is already announced for the early season two concerts by the Syracuse Symphony Orchestra, Madame Schumann-Heink, Francis Macmillen, Harold Bauer, Madame Homer and a number of recitals, public and private, by the Morning Musicals.

Harry Leonard Vibbard, organist of the Park Central Church, opened three organs during the last two weeks. All of them were in Syracuse churches. Professor Vibbard presented interesting programs in an able and artistic manner. This popular organist plans to give a number of recitals in and about Syracuse during the coming season.

Tom Ward, of this city, had charge of the music at Thousand Island Park during the past summer. Mr. Ward's success has been attested by the great number of people who had the pleasure of listening to the work of the chorus and orchestra in a number of well-rendered programs.

Mrs. Hamilton S. White returned last week from a summer spent in travel and study abroad. Mrs. White is one of the most enthusiastic promoters of progress in music in this city and she brings back with her many ideas and much inspiration from the sojourn across the water.

FREDERICK V. BRUNS.

Los Angeles.

LOS ANGELES, Cal., September 28, 1907.

After an absolute dearth of musical happenings for several months, the season will be fairly launched within a few days, and promises of a year replete with musical events of worth will soon begin fulfillment. Manager Behymer's practical monopoly of the important events this season, as heretofore, makes him loom an overshadowing figure as a purveyor to the musical public of Southern California and the far West. He has returned from his recent managerial Eastern trip with an abundance of interesting offerings and features for the year 1907-08: Elena Marin, dramatic soprano; Maud Powell, violinist; Mme. Johann Gadeki, Herbert Witherspoon, basso; Paderewski, Lillian Blauvelt, Teresa Carreño, Emma Calvé, Joseph Hofmann, Kubelik, Harold Bauer, Fritz Kreisler, Louise Homer and other eminent artists, also the New York Symphony Orchestra and the Chicago Symphony Orchestra.

Concertmaster Krauss is busily engaged rehearsing the Los Angeles Symphony Orchestra and the first concert of this, the eleventh season, will take place shortly after the arrival of Director Harley Hamilton, early in November. Mr. Hamilton has been making an extended sojourn in important European musical centers during the past few months and will return with much interesting material for presentation to symphony concert patrons this season.

The season may be said to open next Friday evening with a concert by Elena Marin, at Simpson Auditorium. Miss Marin has aroused considerable interest here, coming, as she does, from triumphs in her own country and Europe. She is said to be a protégée of the Mexican Government, which, owing to the exceptional musical qualifications of the attractive young woman, went sponsor for her education. Miss Marin will have the assistance of Julius Berlich, violinist; Dominico Russo, tenor, and Gladys Downs, pianist.

Mr. and Mrs. Harry Lott and William Lott, A. J. Stamm and Harley Hamilton are still enjoying European sojourns.

Frederick Gunther and Mr. Hosen are among those seeking vocal improvement abroad.

Frank H. Colby has reopened his studio at the Gamut Club. Miss Maude Langstaff, a newcomer and a vocalist of fine accomplishments, and F. Carr, a recent addition to the Los Angeles musical colony, and a singer and teacher apparently of the progressive art, have each also taken studios in the handsome building of the Gamut Club.

The Euterpean Quartet, one of the best known and oldest musical singing organizations of this city, will act as hosts at the October dinner of the Gamut Club, Wednesday evening, October 2.

The Milan Opera Company, under the management of Signor Lombardi, will open a season of grand opera at the Temple Auditorium next month.

Alice Basenett Montague, one of San Francisco's best known dramatic sopranos, is at the Hotel Westminster arranging for a recital tour in Southern California.

The Amphion Club, of San Diego, the representative women's organization of that city, will present to the San Diego public this season, Paderewski, Mme. Carreño, Lillian Blauvelt, Kubelik, Herbert Witherspoon and Maud Powell.

The Spinet Club, of Redlands, has arranged for the appearance under its auspices of Fritz Kreisler, Herbert Witherspoon and Louise Homer, which constitutes the major part of the club's series of entertainments. Eight smaller musical events will be given.

Mortimer Lazard, business manager for Kubelik, has started for Tucson and Phoenix, Ariz., to complete Kubelik's business at that point and will then continue to El Paso and to the City of Mexico in the interests of his star.

Ottawa.

OTTAWA, Canada, October 4, 1907.

The Canadian Conservatory of Music, under the direction of Mr. Puddicombe, has reopened with a large enrollment of pupils. The orchestra, conducted by Donald Heins, began rehearsals October 1. Mr. Heins is a pupil of Sitt and Wilhelm, and was formerly a member of the orchestra of the Leipzig Conservatory. Margaret Taplin, a pupil of Emma Thursby, of New York, and of instructors in Boston, has been added to the faculty.

St. Louis.

ST. LOUIS, Mo., October 5, 1907.

The St. Louis Symphony Society, whose orchestra, numbering over sixty men, means strength now in strings formerly weak, is prepared to march forth to victory under the leadership of Max Zach. Hugo Oik, the new concertmeister, is to be the soloist at the first concert, Tuesday evening, November 12; later come Francis Macmillen, Charles W. Clark, Katharine Goodson and others. The management's aim is to make the orchestra the feature, and so efficient as to call forth more than needful financial support from music lovers. So far, 10 per cent. more has been subscribed than at the same time last season. The management has done its best—now let St. Louis "show up."

The Young People's String Orchestra, organized six years ago by the present director, Victor Lichtenstein, will give two annual concerts of a popular character, the first this season during the latter part of October, the program including the G major symphony of Haydn, the B minor concerto of Saint-Saëns and other numbers by Schubert, Mozart and Hauser. The violins and violas are all pupils of the director; the cello and basses are members of the St. Louis Symphony Orchestra. Original numbers and arrangements from the works of Haydn, Mozart, Mendelssohn, Weber, etc., constitute the program, and the soloists have the support of an orchestral accompaniment. The numbers performed include concertos, fantasies, etc., by well known composers. Sectional rehearsals will insure accurate performances.

Made stronger by the addition of several new voices, the Apollo Club is looking toward the stars. Its first concert of the season brings a Quartet of which every member is a warm favorite—Corinne Rider-Kelsey, Janet Spencer, Edward Johnson and Herbert Witherspoon—who will appear in soli as well as in concerted numbers. The selection of soloists for the second concert is hanging in the balance at the moment. For the third concert, however, Madame Schumann-Heink is promised.

The Morning Choral Club is planning something in the way of a musical crusade which will surprise many—of which more later. The regular program for the season consists of three morning and three evening affairs. November 15, a morning meeting for members only, presents the Max Bendix Trio. There are plans for a recital of Christmas music, December 19, at some West End church. Kreisler is engaged for the evening concert at the Odeon, January 14, and Emilio de Gogorza for April 14. Last, but not least, the ladies are preparing an operetta for February 11. This feature comes through pressure of their many friends, who were charmed by the Japanese operetta of last season. The last morning recital will occur in March.

Gwylm Miles, a welcome addition to musical St. Louis, is busy at the Musical Arts Building greeting old friends, making new ones and enrolling pupils. Mr. Miles is having many calls made upon him for important concert engagements all over the country. He is planning two recitals here this fall—the first one in October.

Schools of music are in the ascendant, two of the new ones being the Nathan Sachs and the E. Prang Stamm schools. The faculty of the latter includes Madame Jancke and P. G. Anton. Bessie Morse is at the head of the school of expression.

Edwin Vaile McIntyre, several years organist of the Temple Israel, surprised his friends by resigning to accept the position of organist at the Compton Hill Congregational Church. The congregation is to be congratulated. Recital programs covering a wide range in organ and orchestral music will precede each evening service, the third in each month being devoted entirely to music. For the organ to take such a prominent place is unusual in church life in this city.

J. Hall is planning a series of recitals for the purpose of familiarizing his pupils with songs by modern composers. Three of Mr. Hall's own songs, published last spring, have met decided success and are in demand. The St. Louis Choral Union, under his direction, has resumed rehearsals and will be heard a couple of times in concert this season.

William A. Le Master, baritone, pupil of E. A. Taussig, left the middle of September for Milan, preparatory to appearing in Italian opera.

The St. Louis Amateur Orchestra is rehearsing some fine music for its December concert—Littolf's "Robespierre," Suk's "Ein Märchen," Glinka's "Ivan Soussanin," etc. The conductor, Lucien Becker, in Europe at present, is expected home shortly. Mr. Hebard is temporarily in charge of the work.

The Union Musical Club's regular monthly concerts begin the second Saturday in November. As usual, the club plans the appearance here of the Kreisler Quartet; a well known pianist will be heard under the club's patronage, and a Lenten concert will probably be given.

The Joseph F. Sheehan Opera Company began a four weeks' season at the Odeon, September 16. Above the general average of popular priced opera, it deserves generous support.

M. L. W.

Memphis.

MEMPHIS, Tenn., October 7, 1907.

With the coming of cooler weather, Memphis is reviving from its passiveness of the summer and there is beginning to be considerable activity in musical circles. Teachers are returning from their vacation outings and are busy in their studios enrolling pupils for the coming season, which promises to be a good one.

The Beethoven Club held its first meeting of the season on September 25, when it was announced that the opening concert will be given on Saturday, October 19, and the first artist concert on the evening of November 21. Corinne Rider-Kelsey, Janet Spencer, Edward Johnson and Herbert Witherspoon will be the attractions.

D. Frank Ervin announces the opening of his "training school for church musicians," for the fall term on October 7. In a circular recently issued, setting forth the plan and purposes of his school, Mr.

Ervin enters upon a field of study hitherto neglected, and it is to be hoped that he will meet with much encouragement and co-operation.

The Institute Choral Society has been reorganized and hopes to accomplish great things during the coming year. William Saxby has been elected director and the members feel that they have been most fortunate in their selection. Mr. Saxby is director of the Philharmonic Association, and is planning to have the two organizations under his leadership co-operate in a series of concerts. The initial appearance of the Institute Choral Society was on October 1, at the formal opening of the Goodwyn Institute.

Marie Greenwood Gruberson, soprano, has returned from a delightful and restful summer spent in her cottage at Green Mountain Falls, Col.

MARTHA TRUDEAN.

German Theater Successes.

To judge by the two plays presented at the German Theater last week, Dr. Maurice Baumfeld, the new director, has revived and rejuvenated that institution and the intellectual part of the theatergoing public of this town may look forward in pleasurable anticipation to some halcyon days of drama in Irving Place.

Calderon's "Der Richter von Zalamea" and Gettke and Engel's comedy, "Coulissenzauber," were the two plays presented, and in the selection of cast, costumes and scenery, revealed the cultured taste and infinite care of the new director, who also wields an active hand in the stage management. Nothing seemed to be left to the exigency of the moment, and in consequence an ensemble was attained which patrons of the former Irving Place Theater were wont to miss sorely when Heinrich Conried was called to the Metropolitan. Dr. Baumfeld will easily eclipse his predecessor's achievements, for he possesses more culture and historical perspective and is not handicapped through having been an actor. Actors, like critics, generally have both eyes on one side of the head, in the fashion of a turbot.

This notice will not concern itself with the details of the acting at the German Theater last week, as there is a long season ahead, and the Baumfeld artists are to play many parts, for they were all engaged to be versatile. Gradually the individual talents of the new ensemble will be discussed. The first week served unequivocally to star the new director in brilliant fashion.

Last night (Tuesday) Ibsen's "Gespenset" was given and will be reviewed in detail here next week.

Riedel Verein's 300th Concert Celebration.

LEIPSIK, September 25, 1907.

In August last year the Leipzig public was especially favored by an extra Gewandhaus concert a month before the beginning of the regular season. Now circumstances have produced a pretentious concert by the Riedel Verein full two weeks before the ensuing season is fairly begun. The Gewandhaus concert had been given in honor of the Alps Society, then in convention in Leipzig. The Riedel Verein's public rehearsal and concert, given on September 22 and 23, celebrated the 300th public concert by the Verein, was also a Beethoven celebration, and marked the last regular conducting of the Verein by Dr. Georg Göhler, who is already active in his new work at the Karlsruhe Opera. The net receipts were applied to the pension fund of the city and Gewandhaus orchestra. The compositions given were the Beethoven "Missa Solemnis" and the "Ninth" symphony. The forces were those of the Gewandhaus Orchestra, the Riedel Verein voices, organist Paul Homeizer, the solo Quartet Johanna Dietz, of Frankfurt; Agnes Leydecker, of Berlin; Jacques Urlus and Hans Schütz, of the Leipzig Opera. The audience was so large as nearly to fill the Albert Halle. The forces had the works well learned, and as the soloists were at least satisfactory, there was nothing to complain about. The distinguishing feature as to soloists was Urlus' magnificent singing of these heavy tenor parts, both in the mass and the symphony. As the public rehearsal was on Sunday morning and required three hours, it was remarkable that Urlus could give a really great performance of the Rhadames in "Aida" the same evening without having spared his voice on either occasion. It was a striking object lesson as to what wonders a voice may withstand when under entirely right manipulation.

Göhler's directing of Beethoven was characterized by becoming breadth and sufficient detail. In the ten pages of program notes which he supplied for the occasion there were many dreams, opinions and speculations as to Beethoven's life philosophy and its connection with these two

works. As these did not affect the way the compositions sounded under his direction he can be easily forgiven.

The Riedel Verein now announces four regular concerts from November to May, under Joseph Pembaur, Jr. The compositions will include Beethoven's cantata on the "Death of Joseph," the Mozart "Requiem," an à capella concert of Christmas music, Handel's "Messiah" and an à capella concert of old Italian church music.

Jenny Osborn Hannah sang the Aida role for the first time in the performance of September 22. She was suffering severely from a cold and would not have appeared but for her desire to take the routine in preparation for her singing the role with Caruso on October 13. After saving her voice in the earlier minutes of the opera she was enabled to proceed with no apparent hindrance—another proof of the efficiency of right singing. Fraulein Urbazcek, who had the role of Amneris, surpassed any of her previous work on this stage and was in every way a high class and satisfying artist in the role. Walter Soomer, as Amonasro, had only a few episodes to sing, but these were full of character, as usual, and impressive through sheer beauty of voice.

The motet service by the Thomaner Chor on Saturday, September 21, brought the Reger organ fantasia, op. 52, consisting of introduction, choral variations and fugue; Heinrich Schütz's setting of the "98th Psalm" for double chorus, and Mendelssohn's "Glory to God in the Highest" for solo and eight voice chorus. The Sunday music in the same church was Schreck's "Das ist ein Köstlich Ding" for solo, chorus and orchestra.

Word is received from Karl Klein in London that he will sail on October 5 from Dover, on the Red Star liner Finland. He has many friends in this city who witnessed his two successful appearances in Leipzig in 1906 and 1907. They are looking forward confidently to the success which awaits him on the coming American tour. There are few artists who have stronger, cooler musical heads than Karl Klein—a coolness still combined with feeling and temperament. These substantial qualities will combine to give him the same standing at home that he has been acquiring abroad.

EUGENE E. SIMPSON.

Dorothy Lethbridge to Come.

It is understood that Dorothy Lethbridge, the English pianist, has been engaged for an American tour. She was for many years a pupil of Edward Schirner, in Berlin, and later married her teacher.

New York Concerts by Margulies Trio.

The Adele Margulies Trio will again give three concerts at Mendelssohn Hall this season, the first on Tuesday evening, November 19. Two more will follow after the new year, January 14 and February 11.

Siegfried Wagner's new opera, "Sternengebot," was acquired by the Nuremberg Opera for production.

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Fannie Bloomfield-Zeisler Home From Abroad.

Fannie Bloomfield-Zeisler, accompanied by her husband, Sigmund Zeisler, arrived in New York from Europe on the steamer Kronprinz Wilhelm, Tuesday evening of last week. The distinguished pianist passed a delightful holiday abroad. The Zeislars sailed from New York on July 25, on the steamer Deutschland, and arriving in Hamburg, went directly to Berlin, and then to Carlsbad, where Mr. Zeisler took the cure. They spent three pleasant weeks

in this famous health resort, and then visited Munich. From Munich they traveled to Switzerland. They made their first stay at Rohschach, and while there paid a visit to Heinrich Conried, who was staying at Heiden, which is situated just above Rohschach. The Zeislars found the impresario of the Metropolitan Opera House greatly improved in health, and very enthusiastic about the approaching season. Madame Zeisler said that Mr. Conried never looked better. From Heiden the Zeislars journeyed to

went to Zurich, where we witnessed a very creditable performance of 'Salome.' I hope to have an opportunity to witness this Strauss opera in America some time. It made a tremendous impression upon us, but I am not prepared to express a positive opinion until I have heard it again. I believe that this work should have a hearing. It is not necessary for us to send our fifteen year old daughters. Those who do not wish to go, have the privilege to remain at home. I believe that anything that Richard Strauss composes is worthy of presentation. That is the Continental verdict, at least, among all large minded persons. After leaving Zurich we traveled to Paris, and then to Cherbourg, where we took the steamer for New York."

Madame Zeisler said that she did some practicing while abroad for her coming concerts and recitals in the United States. She has some thirty-five or forty concerts booked. Her appearances in the East will include concerts with the New York Symphony Orchestra and a recital at Carnegie Hall some time after the new year.

Mr. and Madame Zeisler remained in New York only a day or so, when they left for their home in Chicago.

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Then more delightful days followed, for the Zeislars made the wonderful trip to St. Moritz.

Continuing to talk of her trip, Madame Zeisler said: "From St. Moritz we rode through the Maloja Pass to Chiavenna, and Lake Como, and later to Lake Lugano where we were the guests at the beautiful chateau of Louis Lombard. After our visit to the Lombard's we

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NEW YORK CITY

FREE CONCERTS IN WASHINGTON.

WASHINGTON, D. C., October 7, 1907.

Probably no city in the United States offers to the general public a double series of official or semi-official concerts comparable to those given in Washington free of charge during the winter months. At the Navy Yard barracks the Marine Band has a separate building all for its own, containing a hall, gallery and platform, for the purpose of concerts by band and orchestra which are open to the public weekly, beginning in November of each season. And there is another series of weekly musicales patronized by an entirely different class of people—those who prefer the recital or chamber music to band and orchestra music. I refer to the Thursday afternoon concerts at the reading room for the blind in the Library of Congress. These concerts have been carried forward very successfully for some years by Etta Josselyn Giffin, who has charge of this department of the library and who has interested herself in the welfare and comfort of the blind people in the District who habitually visit this pleasant, sunny room in the basement of Washington's most elegant edifice.

Great artists passing through Washington, or others who are staying here for a short period, are usually sought out by this enterprising worker and invited cordially to sing or play a program of a few numbers for the blind during the hour from 2 until 3 o'clock, which is usually set aside once a week for the purpose. Local talent also figures largely in this scheme of concerts, and many of Washington's best artists are heard in this way only.

Miss Giffin has the managerial talent. The arrangements for these concerts are almost ideal. The audiences which go there are usually large enough to fill the room to overflowing. Of course, these audiences are not composed entirely of the blind. There will be perhaps a dozen or two of them, and the others are their friends or persons who are visiting the library. The concerts are usually announced in the newspapers beforehand, and when some special favorite consents to play, there will always be a crowded room of listeners. At 2 o'clock the doors are closed and no one is allowed to enter until after the playing of the first number. Miss Giffin has a sign placed outside of the door warning the public to keep out, and if some ruthless person tries to gain an entrance she is usually on hand personally to enforce the rules.

These audiences are unusually appreciative of good work. The blind are exceptionally keen in their musical discrimination, and are so kindly disposed toward the performer as to place him or her at ease and draw out the best efforts. This friendly, genial attitude is the direct reflection of Miss Giffin's own personality. She is cordiality and kindness itself and fairly radiates sunshine.

I do not remember another series of musicales with just such appreciative audiences unless it was a certain series given at the Truants' Home in Brooklyn, N. Y., at the time when William H. Maxwell, now superintendent of the New York public schools, was Brooklyn superintendent and interested himself in this work. The truants

were as bright an audience and as intelligent as it were possible to find. Every boy seemed to have the keenest sense of humor, and perceived all of those more delicate and refined touches of wit. And they were as intent upon good music, charmed with its every mood, as the most exacting of performers could desire.

There is not a musician who plays for this audience at the reading room for the blind but wishes to be heard a second time here. The artist's reception is so courteous, the audience so attentive and grateful, and the management of the little details so carefully and smoothly arranged by Miss Giffin. Here the singer may come without care or thought of gathering an audience, and the troublesome details and expense of concert giving. Here, too, the most talented of the younger musicians may acquire assurance by singing or playing in a semi-public way. Of course, local musicians who have established a reputation such as to attract paying engagements are rarely heard at these Thursday afternoon musicales, and it is right that they should not be, but there are many others to whom the existence of such a course of concerts is a blessing.

It is natural that in such an aggregation of concerts there should be a varied assortment. Some are of the very highest order, others are mediocre and a few are very poor. They are constantly improving, however, and Miss Giffin is becoming more expert every year in arranging attractive programs. The musicians are invited to register their names and write down upon a large book the program numbers they have given or the selections they have recited. Mrs. Reginald de Koven, Mrs. Payne Whitney (formerly Helen Hay, daughter of Secretary of State Hay), George Cabot Lodge (son of Senator Lodge), and many other people prominent in the literary or official world of Washington have given readings or recitals in these rooms. The first concert of this season was given there last Thursday, when Arthur D. Mayo, the pianist, assisted by Ethel Anita Holtzclaw, soprano, gave a pleasing program.

Here is the recent news of the German singing societies of Washington: The United Singers have elected Emil Christiani, musical director of the Männerchor, as their conductor for the ensuing year. The Arion Society, which now has a hall of its own, has announced its series of entertainments for the year. Besides the usual series of concerts and clubroom meetings, there will be two or three large entertainments at the National Rifles' Armory. The Sängerbund will have its two public concerts at the National Theater, as usual, six Sunday night concerts at the clubhouse, three theatrical evenings, dances and celebrations, and a couple of balls at National Rifles' Armory. Mr. Xander has been re-elected musical director of the Sängerbund, and Emil Holer is again the leader of the Arion Society. President Rocker, of the Arion, is remembered in New York, where he was once prominent in Arion affairs of the metropolis.

Georgia Miller, director of the Virgil Clavier School in Washington, has returned from a trip abroad this summer, and is now enrolling her classes for the coming year.

Anita Heineck-Lloyd, the soprano, teacher and journalist, who recently came to Washington from Richmond, has selected an excellent site for her studios. It is at 1405 H street. Here she has engaged the entire second floor and is busily preparing for the reception of pupils. Her studios will probably be completed by October 15. Her first public appearance in Washington will be at St. Michael and All Angels' Church, October 13. Here she has consented to sing a number in a musical program under the direction of Mrs. H. H. McKee.

Ella Stark, who is one of the most modest and retiring, though one of the most efficient and musicianly pianists in Washington, has returned to the National Cathedral School, where she has an excellent position. It was Miss Stark who, with Anton Gloetzer, gave a remarkable read-

ing of one of Max Reger's complexities for two pianos. This was at the Friday Morning Club of this city.

Clara Drew, the contralto, will give recitals during the coming season, one each devoted to England, Germany and France. In her inimitable way she will sing songs illustrative of the modern and early music of those countries. The old songs date back to the eleventh and twelfth centuries, and the modern works will, of course, include those of the contemporaneous school. Miss Drew has been working up her material for the past three summers, and her song illustrations, interwoven with brief explanations and comparisons, are looked forward to with great interest.

Franceska Kaspar, soprano, has been engaged to sing at one of the Philadelphia Orchestra concerts in Wilmington. She will also appear at Germania Hall, Baltimore, October 14, when she will assist the United Singers of that city in their program.

The teachers of the Associated Studios will have their first soirée at the residence of Mr. Goldsborough, on K street, October 17. Mr. Simon will give an address on the objects and need of such co-operation among music teachers. There will be ensemble music by Mr. Garziglia and Mr. Goldsborough, and pupils of these three teachers will be heard in several numbers. Mr. Garziglia has just been appointed organist and choir director in one of the churches here. Mr. Goldsborough has returned from the Jamestown Exposition, where he gave recitals every day for a week, and Mr. Simon is preparing material relative to the birthplaces and relics of the great composers.

Oscar Gareissen's class at Rochester, N. Y., this summer, was a remarkable one. Among his pupils he numbered twelve who are teachers of singing, and many others who are choir singers in the leading churches. Many who usually go to Boston for two or three months during the summer to "brush up" came to Mr. Gareissen. He had students who had formerly been with such teachers as Delle Sedie, Gerster, Fergusson, Jean de Reszke, Sbriglia, Marchesi and Shakespeare. He is now established in one of the most beautiful and exclusive studios in Washington. Needless to say, it is on Connecticut avenue.

Mary A. Cryder has made several recommendations to the Choral Society relative to soloists for their first concert, "The Messiah." Minna Heinrichs, the violinist, is again at her studio. Oscar Franklin Comstock has cards out for his fiftieth studio recital. Among the interesting child players of this city are Clarine McCarty, pupil of B. Frank Gebest, and Ralph Goldsmith, violin, pupil of Anton Kaspar.

Francis Rogers' Recital, November 26.

Francis Rogers has selected Tuesday afternoon, November 26, as the date of his annual New York recital, which is always one of the popular events of the early metropolitan season. Mr. Rogers will return shortly from abroad, where he has spent the greater part of the summer. Loudon Charlton has booked many appearances for him in the East and Middle West.

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CHICAGO, October 7, 1907.

The Dunstan Collins Agency has made the following October bookings for the Max Bendix Concert Company, composed of Max Bendix, violinist; Hannah Butler, soprano, and Gustav Birn, pianist: Manitowoc, Wis., October 15; Fond du Lac, Wis., October 16; Ripon, Wis., 17; Sheboygan, Wis., October 18; Freeport, Ill., October 21; Dubuque, Ia., October 23, and Clinton, Ia., October 28. On November 15 the Bendix Trio will assist at the St. Louis, Mo., Choral Society concert. Several dates are also booked for December, January and February.

The agency has booked Edna Richolson, pianist, in Missouri for the week of October 21; Sibyl Sammis and Marion Green at Waterman, Ill., October 22; Chicago String Quartet, Aurora, Ill., October 29 and December 10; Philharmonic Male Quartet, Michigan City, Ind., December 9; Marion Green and Jessie Lynde Hopkins for "The Messiah" and "Dream of Gerontius," on December 12 and 13; Sibyl Sammis for the Mendelssohn Club, Chicago, January 30, also for the "Damnation of Faust" on January 31 with the Minneapolis Symphony Orchestra; Marion Green, recital, Grand Rapids, Mich., March 2, and the

Butler Concert Company, Dubuque, Ia., and Peoria, Ill., in January.

Great interest is being manifested in Mr. Bendix's first appearance, after an absence of several years from Chicago, in recital, which is scheduled for October 24, under the management of Mr. Neumann, at Music Hall.

The agency has purchased from F. Wight Neumann the exclusive rights to Rudolph Ganz in the States of Illinois, Iowa and Wisconsin. Mr. Ganz will appear in these States in January in recital, and in joint recitals with Max Bendix. The first joint recital contract was signed for January 24, at Moline, Ill.

The Bendix Orchestra will be on tour for the festivals the second and third week in May with an orchestra of fifty men, Max Bendix, conductor, and a Quartet composed of David Bisham, soloist; Sibyl Sammis, soprano; Isabelle Bouton, contralto, and Frank Ormsby, tenor; also Marion Green, baritone, and William Beard, baritone.

Sibyl Sammis, Jessie Lynde Hopkins, Alfred D. Shaw and William Beard will be the Quartet for "The Messiah" at De Kalb, Ill., December 3 and 4. Dunstan Collins is on the road booking the spring festival tour and has about filled nearly all the available time.

It will be interesting news to the Chicago public in general to know that the agency closed an important contract for three years with Ferullo and his band, guaranteeing them a season of forty weeks each year. They announce that over thirty weeks are already booked for the coming season. This popular organization will appear in Chicago at least ten weeks next summer.

The personnel of the Marion Green Concert Company is completed and consists of Marion Green, basso cantante; Josephine Gerwing, violinist; Luella Chilson, soprano, and Agnes Lapham, pianist.

Hannah Butler is booked to appear with both the Bendix Concert Company and the Butler Concert Company, in which latter company the assisting artists will be Frank H. Williams, violinist, and Marie Edwards, pianist.

Dunstan Collins gives almost his entire time to the road, booking the various attractions managed by this agency. Philip Ray spends part of the time on the road and part supervising the office.

The Musical Art Society held the first rehearsal of the season on October 3, with a full attendance.

The Woman's Club held the opening meeting of the season in the Assembly Room at the Fine Arts Building on October 2. A reception and luncheon was given in honor of the new president, Mrs. T. S. Blackwelder, preceded by a short musical program given by Chris. Ander-

son, baritone; Mrs. Schwartz, accompanist, and Miss Ben-zoin, violinist.

Vincenzo Gullotta, violinist, has reopened his studio in the Fine Arts Building.

Walter Spry will tour extensively this season, giving recitals in New York, Boston and several of the important cities of the South and Middle West. His annual Chicago recital will take place on December 5, under F. Wight Neumann's management. Mr. Spry's Southern tour will open with an engagement at Raleigh, N. C., on February 2, 1908.

Jeannette Durno-Collins presented these two pupils in recital at the Auditorium Recital Hall on October 5: Vivian Scott, who played "Spring Song" ("The Flying Dutchman"), by Wagner-Liszt; berceuse, by Iljinsky, and "Arabesque," by Leschetizky. Marie Edwards, who played nocturne in F, by Schumann, and the B flat minor scherzo, by Chopin. Mrs. Collins' ability as a teacher is too well known to need any comment; suffice it to say that there is always a clarity, a clear, clean technic, and a musical conception observable in all her pupils who appear in public, either professionally or semi-professionally.

The great popularity of Max Bendix as a teacher of violin is singularly attested by the following facts. One of his pupils is a lady living in Toronto, Canada, who leaves there every Friday morning, reaches Chicago on Saturday, is given her lesson, and, returning, reaches Canada on Sunday. This determination to study with no one but Mr. Bendix costs this pupil about \$40 each week.

The opening of the Metropolitan Conservatory of Music at Kimball Hall this season, as essentially a violin and piano school, should interest the Chicago public in general when it is known that Harry Dimond, long known as one of Chicago's most talented and capable violinists and teachers, is at the head of the violin department. Mr. Dimond needs no introduction to the public; as soloist and as concertmaster of the Chicago Symphony Orchestra he has won unstinted praise from the press and pub-



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lic, and is in every way qualified to instruct, discipline and inculcate in his pupils the art of violin playing, of which his pupils' recital of last spring gave ample proof. In the piano department is Ernst Fristrom, a very conscientious and enthusiastic worker, who will no doubt build this department up to the proper and artistic standard.

The season sale of seats for the concerts by the Apollo Club is progressing at a most satisfactory rate, and indications are that even with the two performances of each work to be given this year the conditions that were prevalent when "The Passion" was sung last spring will again be in evidence, and all except season ticket holders will find it exceedingly difficult to procure admission for any of the concerts, considering the change of the Apollo Musical Club concerts from the Auditorium to Orchestra Hall. The season opens with "The Messiah," on Christmas night, and the usual repetition on the Friday following. On February 17 and 18 Piere's "Children's Crusade" will constitute the distinct novelty of the Apollo Club concerts. After the tremendous success of "The Passion" music last year its repetition was unavoidable and the choice of April 13 and 14, as the dates for this season's performance, being Holy Week, give the work its proper place and setting and insure that it will repeat its profound impression of last year.

Robert Boice Carson, the well known tenor, and his talented wife, Rhea Weaver Carson, will have a busy season this year. Their engagements are booked as far West as Omaha on a joint recital tour and they have been engaged to give a series of four recitals here in Chicago, with the assistance of Edgar Nelson, pianist. The first evening will be devoted to Chicago composers; the second to Rückauf and MacDowell; the third to English composers, and the fourth to Schumann and Greig. They have

also been engaged to give the Chicago composer's program at Janesville, Wis., the last week in October. Mr. Carson sang very little last season, but this year he has decided to do more concert and oratorio work and devote less time to teaching. This will be good news to musical societies, as Mr. Carson is one of the most successful tenors in the West. Mrs. Carson scored a great success at her last recital in Chicago in the late spring, and will make several appearances in Chicago this season. She will sing at the Lyon & Healy concerts on November 30, the opening date of her Chicago engagements.

Anna Griewisch, mezzo soprano, will give a song recital in the Assembly Room, Fine Arts Building, Wednesday evening, October 23.

Mary Peck Thompson will give the vocal illustrations for a lecture on Beethoven to be given by Miss Butler, at her studio, on October 26.

The Amateur Musical Club announces the first artists' recital for November 25, when the program will be given by the Adamowski Trio, of Boston, composed of Timothée Adamowski, violinist; Josef Adamowski, cellist, and Antoinette Szumowska Adamowski, pianist. The second artists' recital, on January 6, will be given by Charlotte Maconda. The opening concert of the season, with local talent, will be given on October 21, at Music Hall, by George Nelson Holt, baritone, assisted by the following members of the club: Mrs. Billingslea, Margaret Cameron, pianist, and Miss Benzoine, violinist. On October 14 a concert by the active members, for active members only, will be given in the Assembly Room, Fine Arts Building, by the following club members: Mrs. George B. Karnowsky, soprano; Irene Framhein and Edith Whiffin, pianists;

Walley Heymar, violinist, and Hedwig Nurnberger, contralto. The program will be in charge of Mrs. J. H. Moore and Mrs. Clarence W. Aird, members of the program committee. An extra concert will be given on December 1 by Priscilla Carver, pianist, a former member of the club, assisted by Mabel Sharp Herdieu, soprano, a

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present member. Other artists' recitals will be announced later.

Jessie Lynde Hopkins will be the soloist with the De Kalb Oratorio Society, De Kalb, Ill., in two performances of "The Messiah," on December 3 and 4.

Anne Shaw Faulkner will resume her program study classes on October 11.

Elaine de Sellem will fill an engagement at Peoria, Ill., on October 16.

EVELYN KAESMANN.

Opening of Chicago's Recital Season.

George Hamlin, the American tenor, is being "starred" by Haensel & Jones this year, and the season promises to be the largest of the tenor's career. Haensel & Jones have already booked over thirty recitals and many appearances for Hamlin with the most prominent clubs and societies of the country. Mr. Hamlin takes with him on his tour to the Pacific Coast his accompanist of several years' standing, Edwin Schneider, whose work has proven more than satisfactory. Mr. Schneider's accompanying of the Schubert and Schumann songs is most excellent, as Mr. Hamlin has obtained from the best authorities in Germany the traditions both of the vocal and piano parts of the classics. Mr. Hamlin opens the concert season of Chicago with the first recital, October 13, at the Grand Opera House, which has been remodeled and which now has a very foreign appearance. Mr. Hamlin finds it impossible to give a series of Sunday afternoon concerts at the Grand Opera House in Chicago, owing to the increase of his out-of-town engagements and his extensive tour to the Pacific Coast. He will, however, give his first recital at that theater October 13, as originally planned. Mr. Hamlin has arranged to give the remainder of his Chicago concerts under F. Wight Neumann's direction. The second concert will take place February 9.

The Carri Institute Reopens.

Ferdinand Carri and Hermann Carri, directors of the New York Institute of Violin, Piano and Vocal Culture, 230 East Sixty-second street, have reopened their school with a large number of pupils from many States, besides those who reside in New York and its vicinity. The system employed by the Carris in their instruction is that approved by the greatest pedagogues. They are very successful in the development of technic. They train the brain of a pupil concurrently with the training of his fingers. They teach him how to think musically and how to practice advantageously. For many years these capable and conscientious teachers have done an important work in New York.

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Sun. 13 Seattle	Wash. H. & I.	Dreamland Rink
Mon. 14 Vancouver	B. C. H. & I.	Vancouver Op. H.
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People's Symphony and Chamber Concerts.

F. X. Arens, musical director of the People's Symphony Concerts, who has just returned from New Mexico, where he spent the summer, takes a most optimistic view of the coming musical season, not only as a whole, but with special reference to this society, which, while still following out the methods of former seasons by taking up the great works of the older composers chronologically—in keeping with the educational purpose of these concerts—will also include some of our modern composers. Some of the special features of 1907-08 will be a Grieg memorial evening and the sixth Tchaikowsky symphony, the fourth and fifth having been given in previous seasons; also some new works. The chamber concert series of six concerts, which is given annually at Cooper Union Hall, will be an unusually interesting one, last year's success enabling the People's Symphony Auxiliary to add an octet to the septet, quintet and quartet, such as were given last year. This affords an opportunity to hear those compositions that are not generally rendered by the chamber organizations, since they are written for solo wind instruments. The season will open November 8, with Schubert's octet, written for two violins, viola, cello, contrabass, clarinet and bassoon, in conjunction with a group of famous songs and ballads by the baritone David Bispham, who has just returned from Europe. Such well known soloists as Gertrude May Stein, Augusta Cottlow, Henrietta Michelson, David Bispham and Paul Dufault will contribute greatly to the artistic success of these educational concerts, given especially for students and workers. The chamber concerts will again take place at Cooper Union Hall. The dates are Fridays, November 8, December 13, January 3, February 7, March 6, and Tuesday, April 7. The dates of the Symphony concerts announced are as follows: Cooper Union Hall—Thursdays: November 21, January 9, February 20, March 26, at 8:15 p. m. Carnegie Hall—Fridays: November 22, January 10, February 21, March 27, at 8:15 p. m.

Ernest Hutcheson in Chicago.

Ernest Hutcheson is one of the native pianists who does not need to go abroad for musical inspiration. Mr. Hutcheson has spent a busy summer at Sandwich, Mass., putting the finishing touches on a new violin concerto, editing a number of technical studies for his European publisher and writing an exhaustive article on music for a new encyclopedia. He will open his concert season October 10 with a lecture recital on "Die Walküre" before the Book and Play Club, of Chicago. On his return to the East he will begin a Southern tour.

Behymer, of Los Angeles.

If there is a man in this country who understands the concert system it is L. E. Behymer, of Los Angeles. Frederick Stevenson, one of the leading critics and musical judges in the West, who is located in Los Angeles, recently wrote an article on the subject of Behymer's artists for this season, showing the importance of his enterprises and the beneficent influence they exert upon the community. The chief attractions are Gadske, Maud Powell, Herbert Witherspoon, Carreño, Paderewski, Louise

Homer, Calvé, Josef Hofmann, Kreisler, Harold Bauer, Jan Kubelik, Blauvelt, and some orchestral concerts. This is called the Philharmonic Course. Mr. Behymer has established a splendid musical representation in his community and the people owe him thanks not only for that, but also for his integrity and the nature of his transactions, which are uniformly honest.

News by Cable.

MUSICAL COURIER OFFICE,
BERLIN, October 4, 1907.

To The Musical Courier:

Emanuel Wad, the well known Baltimore pianist, made a successful debut here last night with the Philharmonic Orchestra, playing on a splendid Knabe grand piano, which was greatly admired.

ABELL.

Constantino and Alice Nielsen.

Among the arrivals on the Canopic on Friday in Boston were Alice Nielsen and the tenor Señor Constantino, of the San Carlo Opera Company.

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HOTEL NOTTINGHAM,
BOSTON, MASS., October 7, 1907.

That the musical season here opens with the first Symphony Orchestra concert seems inevitable, after which a fine array of players and singers begins the march which may be triumphal or otherwise. Those of reputation who intend to sing to us in concerts or recitals are Schumann-Heink, Galski, Sembrich, Calvé and Bessie Abbott. Among the players will be De Pachmann, Paderewski, Gans, Miss Goodson, Miss Samaroff, Kreisler, Kulielik and others.

Madame Calvé comes with her assistants, M. Decreus and Mlle. Chaniet, on the afternoon of October 19, in Symphony Hall.

Madame Sembrich will visit Boston and give her annual program of songs on Friday, November 8.

On November 12, Bessie Abbott makes practically her debut here, although this charming young singer was heard in a fashionable subscription affair last winter at the Somerset.

Mesdames Galski and Schumann-Heink's recitals will come after the holidays.

Of the pianists, Miss Goodson will be heard during the autumn in a recital, it is safe to say, and will have lost not a whit of that musical or personal charm which drew music worshippers to hear her last season, and who will continue to come and hear her this season. Samaroff is expected to play at Chickering Hall on Monday afternoon, October 28; then comes Rudolph Ganz on the Monday following, immediately after his Symphony Orchestra engagement. De Pachmann will give three recitals in December—the 2d, 7th and 12th—in Jordan Hall, and his success is always an assured fact. Paderewski promises to be heard in a comparatively new program on the afternoon of December 21. Others to be heard, without fixed dates as yet, are Carreño, Bauer, Augusta Cottlow and Richard Buhlig.

Francis Macmillan opens the season with a recital here

on Tuesday, November 8, assisted by Rosina Van Dyk, a singer well known in parts of Europe, and Richard Hageman, the pianist.

Thus, so far, the list includes brilliant talent. Alternating at intervals during the season, the usual chamber and choral concerts will occur. Added to the foregoing, the Handel and Haydn production of "St. Paul" on November 17, and other local affairs will give Boston audiences a full musical menu.

The coming programs prepared by Dr. Muck for the Symphony Orchestra, which has undergone considerable change in its personnel since last season from resignations and death, are eagerly anticipated by the musical public, and even by the critics, with which latter Boston abounds. The hour for the rehearsals on Friday afternoons is at 2.30 o'clock, and on Saturday evenings at 8. There has been some hobnobbing as to the hours, but the decision is finally as here given. The first program for Boston's delectation, next Friday afternoon and Saturday evening, includes Beethoven's "Pastoral" symphony, Mozart's symphony in G minor and a suite by Bach in D major.

THE MUSICAL COURIER's representative prevailed upon Bernhard Listemann to express himself as to the musical changes Boston had undergone in the fourteen years he has been absent.

"I cannot say," Mr. Listemann observed, "that I note any marked changes as yet, for I have only just arrived, but Boston is a musical center and must respond to good teaching of any kind. In 1893 I became director of the violin department in the Chicago Musical College and left Boston, remaining with this institution for fourteen years. In giving up the position I felt that in returning here for musical purposes, Boston would not have forgotten me."

The Listemann School for Violin, which has opened at the Pierce Building, will have for its primary object the preparation of students for teaching, which Mr. Listemann considers generally very much neglected. From the large number of pupils being graduated from the various music schools, how many of them have any adequate idea as to what teaching of a high grade requires? With long years of musical experience and the high and influential positions filled by Mr. Listemann, the school he now establishes here is certain to be appreciated, and hence a success.

For October 15, Effie Palmer announces a "Morning Rehearsal of Songs" at her studios in the Pierce Building, when by invitation her many friends will hear her in a most novel and attractive program of English, Italian and French songs by Clutsam, Willeby, Leon Sans Souci, Rotoli, Tirindelli and others. Miss Palmer will be assisted at the piano by Mrs. William G. Adams, of Beacon street, and Miss Fogler, who will give French monologues, in which, for perfect French and delightful impersonation, she has no equal. Miss Palmer has been warmly solicited to broaden her work as a singer, and will be heard later in entire French programs, with Byron Hughes accompanying. She has a special gift in interpretation, and it is hoped will be heard throughout New England during the coming season. A long list of people well known both musically and socially will attend her first "morning."

Heinrich Gebhard divided a most enjoyable summer between Bar Harbor, where he played at Mrs. Horatio Slater's midsummer house musicale, and at Medfield, with his friend Martin Loeffler, who has a summer home there. It will be remembered that a new composition by Mr. Loeffler, "A Pagan Poem," was to have been rendered last season by Mr. Gebhard and the Symphony Orchestra, but for excellent reasons was postponed until this season, when Mr. Gebhard will assist as arranged. The pianist considers Mr. Loeffler's work as being very interesting and intricate and one requiring much practice. "I have enjoyed talking over its intricacies and import with the

composer," Mr. Gebhard stated, "and shall delight in playing it." This performance will be its first, and for that reason also will prove interesting. Mr. Gebhard expressed himself as being ready for his studio work and professional playing. He has already been engaged to appear with the Kneisel Quartet, besides other attractive organizations.

For October, George A. Burdette, the able organist and director of music at Central Church, Newbury and Berkeley streets, has issued the programs of music, a new series of Sunday vesper services beginning October 6, at half past four o'clock, when selections from Sullivan's "The Light of the World," as solos and quartets will be given by the choir, consisting of Evta Kileski Bradbury, Katharine Ricker, Joseph Viau and Willard Flint. On October 13, selections from the works of Saint-Saëns; on October 20, Mendelssohn's motet, "Hear My Prayer," with soprano solo, and on October 27, selections from Rheinberger will be given.

Virginia Listemann will arrive in Boston during the first week of November, she and her father, Bernhard Listemann, giving a joint recital here early in December.

Jessie Davis, after several months of recuperation in Maine, Vermont and Canada, reopened her classes on October 1, and will be found after the 16th inst. at Room 407, Pierce Building, on Tuesday and Friday afternoons, and on other days at her West End house, 6 West Cedar street. Miss Davis, always a favorite with both the musical and social set, filled several engagements along the North Shore during August, in which, as usual, she was a pronounced success. This pianist's season is already suggestive of a very busy one, the registration of pupils having begun in earnest, besides bookings for concert work, to be announced later.

The Abbott-Hunting Trio, a season old, has the attractive personnel of Anne Abbott, violinist; Anna Howe Hunting, cellist, and Arthur Colburn, pianist. Each of these musicians has been well taught, having the knowledge of both the solo and ensemble artist. They will continue to work among women's clubs, as they did last season.

What is now known as 6 Newbury street, the large edifice devoted to the teaching of both vocal and instrumental music, will henceforth bear the name "Lang Studios" on its marble directory, in deference to the proprietor, Benjamin J. Lang. Those having studios here are: B. J. Lang, H. G. Tucker, Stephen Townsend, Malcolm Lang, John Loud, Arthur Foote, A. E. Prescott, Benjamin Whelpley, George Burdett, Charles Johnson, E. Cutter, Jr., Laura Hawkins, Earle Cartwright, and several who sublet.

Mary Ingles James is arranging for a series of attractive studio recitals with her advanced pupils during the season. These will be prefaced by "small talks" by Mrs. James on tone production, many of which are already incorporated in her valuable little book given to the public about three seasons ago.

On November 25, Marie Nichols, the violinist, and Clara Clemens will give a joint recital in Chickering Hall. Of Miss Nichols it can only be said that, even though young



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Studios: Chalfoux Building, Lowell, Mass.; Butler Exchange, Providence, R. I.; Pierce Building, Boston, Mass.

as she is, a long list of successes attend her appearances, while Miss Clemens, aside from the fact that she is the illustrious Mark Twain's daughter, has a beautiful voice, and was heard to advantage here in recital last year.

Katharine Ricker, while weekly filling her usual church engagements, has not yet returned permanently from her summer home in New Hampshire. This young singer was met by THE MUSICAL COURIER's representative, and appeared in excellent health and spirits, having spent a most pleasant and profitable summer, as she remarked, "riding horseback and filling small engagements." Miss Ricker will attend the Maine Festival this week.

"The Beggar Student" (Millocker) is booked for this week by the Castle Square Opera Company, with a cast including Clara Lane, Blanche Edwards, Louise Le Baron, Hattie Belle Ladd, J. K. Murray, Harry Davies, Forrest Huff, Jack Henderson, George Shields and W. H. Pringle, with Wednesday evening as especially complimentary to Miss Ladd.

A. Debuchy will give an orchestral concert in Jordan Hall on Monday evening, October 28.

The People's Choral Union has announced two concerts. On January 19 and April 12, when "The Redemption" and Mendelssohn's "St. Paul" will be heard. The celebration of its second decade must not be forgotten. There will be a grand mass meeting in Symphony Hall next Sunday afternoon, when President Eliot, of Harvard University, and Dr. Frank Damrosch, of New York, will speak, and the chorus will give selections from "Samson," Samuel W. Cole conducting.

The dates for the Apollo Club's winter concerts are November 20, January 8, February 26 and April 8. Josephine Knight, the young soprano, who is now being heard with various organizations; Frank Ormsby, tenor, and Florence Mulford, soprano, are some of the soloists.

The Faeltien Pianoforte School's usual series of pupils' recitals has begun. On October 10 a long list of pupils will be heard in an interesting program, in which several favorite young players will appear, including Mary Helen Pumphrey, Bonnie Marie Jarvis, Leo Andrews and others.

The Chromatic Club opens its season with a morning meeting at the Tuileries on Tuesday, November 5.

A pupil of Catherine Gardner Clarke Bartlett has been engaged to take the directorship of the vocal department at Belhaven College, Jackson, Miss. Winburn Adams, one of the assistants of Madame Bartlett, will be heard all over the East this season in "Talks and Demonstrations" of the Bartlett way to make people sing. Mr. Adams is interesting both musically and intellectually, and the Bartlett studios are fortunate in having his aid.

Leon Rennay, that delightful singer who has been heard in some of the most attractive homes of the Old World, is in this city and THE MUSICAL COURIER representative is informed has been engaged by Mrs. Hall McAllister for one of her Somerset "mornings," to begin soon. Mr. Rennay, by the way, is an old and close friend of Mr. and Mrs. Samuel Richard Gaines, who have a studio in the Pierce Building.

Mrs. Hall McAllister, has reopened her spacious and attractive studio at Room 407, Pierce Building, and resumed her teaching. During the summer Mrs. McAllister promoted some very successful recitals in north shore houses. Her name is closely identified with some especially charming musical events of the Somerset last season. Mrs. McAllister will renew her musical management and announce her list of attractions later.

Nellie Wright, the young dramatic soprano, of New York, has been engaged to sing at the first concert of the Boston Singing Club and the Manchester Choral Society, H. G. Tucker conductor. Miss Wright was heard in Boston recently at a private morning arranged by her manager, and delighted every one with her fresh and beautiful voice and simple charm.

Anna Miller Wood spent her summer vacation in a picturesque log cabin in the Catskills, but not wholly in idleness. "I was hard at work most of the time preparing programs for my winter singing," Miss Wood said, "for we had a very good piano right in the cabin, where practicing became a real pleasure." Miss Wood opened her Pierce Building studio on October 1 with her usual large registration.

WYLYA BLANCHE HUDSON.

Xavier Leroux is at work at present on no less than four opera scores, namely, "Le Carillonneur" ("The Bell Ringer"), "Pierre le Véridique" ("Peter the Truthful"), "Le Chemineau" and "L'Epave" ("The Wreck").

Itinerary of the Bessie Abbott Concert Company.

The Bessie Abbott Concert Company, now on a tour of six weeks, will visit the following cities:

Monday, October 7 (evening), Music Hall, Troy, N. Y.
Tuesday, October 8 (evening), Convention Hall, Buffalo, N. Y.

Wednesday, October 9 (evening), Gray's Armory, Cleveland, Ohio.

Thursday, October 10 (evening), German Club, Akron, Ohio.

Friday, October 11 (evening), the Auditorium, Lexington, Ky.

Saturday, October 12 (evening), Music Hall, Cincinnati, Ohio.

Monday, October 14 (evening), the Auditorium, Asheville, N. C.

Tuesday, October 15 (evening), Baptist Tabernacle, Atlanta, Ga.

Wednesday, October 16 (evening), High School Recital Hall, Birmingham, Ala.

Thursday, October 17 (evening), the Auditorium, Nashville, Tenn.

Saturday, October 19 (evening), the Auditorium, Topeka, Kan.

Monday, October 21 (evening), Convention Hall, Salina, Kan.

Tuesday, October 22 (evening), Trinity Church, Denver, Col.

Wednesday, October 23 (evening), Opera House, Colorado Springs, Col.

Thursday, October 24 (evening), the Auditorium, Omaha, Neb.

Friday, October 25 (evening), New Grand Theater, Sioux City, Ia.

Saturday, October 26 (evening), Grand Opera House, Des Moines, Ia.

Monday, October 28 (evening), the People's Church, St. Paul, Minn.

Tuesday, October 29 (evening), the Auditorium, Stillwater, Minn.

Wednesday, October 30 (evening), Sheldon Memorial Auditorium, Red Wing, Minn.

Thursday, October 31 (evening), the Auditorium, Northfield, Minn.

Friday, November 1 (evening), University Temple, Lincoln, Neb.

Saturday, November 2 (evening), Greene's Opera House, Cedar Rapids, Ia.

Monday, November 4 (evening), Collingwood Hall, Toledo, Ohio.

Wednesday, November 6 (evening), Light Guard Armory, Detroit, Mich.

Thursday, November 7 (evening), Wieting Opera House, Syracuse, N. Y.

Friday, November 8 (evening), Infantry Hall, Providence, R. I.

Saturday, November 9 (evening), Mechanics' Hall, Worcester, Mass.

Monday, November 11 (evening), Court Street Theater, Springfield, Mass.

Tuesday, November 12 (evening), Symphony Hall, Boston, Mass.

Wednesday, November 13 (evening), Academy of Music, Philadelphia, Pa.

Thursday, November 14 (evening), Lyric Theater, Baltimore, Md.

Friday, November 15 (matinee at 3:30), Belasco Theater, Washington, D. C.

Saturday, November 16 (evening), Trenton, N. J.

The prima donna is traveling in her private car Iolanthe. The personnel of the company includes Bessie Abbott, Jessie Pickens, Ada Sassoli, Ed. Castellano, Arthur Rosenstein, Felix Frank, Herman Glaser, George Glossman, William See, F. W. Daehna, Louis P. Fritz, Robert P. Strine, and the manager, G. Schlatterbeck.

Buhlig's Farewell Appearance in London.

Richard Buhlig, who is to make his first American tour this season, under the direction of the house of Steinway, is now in London, where he will appear on October 17, in Queen's Hall, with the Queen's Hall Orchestra, under Henry J. Wood, and play the following program:

Concerto, A minor.....Schumann
Symphonic Variations.....César Franck
Concerto, A major.....Liszt
Rhapsodie Espagnol.....Liszt-Busoni

October 10, Buhlig will play the B flat Brahms concerto in an orchestral concert at Bournemouth, and on October 23 he will sail for America. Buhlig is already booked to play at sixty concerts during the coming season in the United States.

Busy Burmeister.

Richard Burmeister has returned to Berlin to settle there for good. The "Meisterclassen," which were under his charge in Wilhelmshöhe (near Cassel) during June, July

and August, produced such good work that he has been asked by the musical authorities of Cassel to make them a permanent institution each summer. The beautiful villa Schon, which Mr. Burmeister had rented there, was many times the gathering place for everybody musical and artistic in the neighborhood, among them Court conductor Dr. Beier and singers of the Court-Theater, in Cassel; Professor Knackfuss, the painter and intimate friend of the Emperor; Countess Saurma, the celebrated harpist, niece of Spohr; Professor and Mrs. John W. Burgess, of Columbia University, and others.

The evening before leaving Wilhelmshöhe Mr. Burmeister gave a farewell soirée, the principal feature of which was the following musical program:

CHOPIN EVENING.

Ballade, A flat.
Five poems by Ujejski, set to compositions of Chopin and arranged as melodramas by R. Burmeister—
Trauermarsch in B-moll, Ein Begräbnis.
Mazurka, op. 7, No. 2, Die Verliebte.
Präludium, op. 28, No. 7, Himmelfahrtstraum.
Mazurka, op. 30, No. 4, Der Kuchuck.
Mazurka, op. 6, o. 2, In der Schenke.

Elsa von Blanckensee, Richard Burmeister.

Nocturne, C minor,
Polonaise, A flat,

Jeanne Rowan, pupil of Burmeister.
Sonata for piano and cello, arranged for piano and violin by Burmeister (first performance).

Mr. Burmeister is looking forward to an extremely busy season in Berlin, where a large class awaits him. His first Berlin concert will take place at Beethoven Hall on December 9.

S. Wesley Sears Dedicates a New Organ.

S. Wesley Sears, organist of St. Clement's Church, Philadelphia, dedicated the new organ in Grace Reformed Church, Philadelphia, Tuesday evening, September 24. Master Bert Poland, treble soloist at St. Clement's, assisted Mr. Sears in the following program:

March in D.....Henry Smart
Andante Cantabile.....Widor
Fugue in E flat.....Bach
Soprano Solo, Hear My Prayer.....Mendelssohn
Master Bert Poland.

Largo.....Handel
Intermezzo.....Joseph Callaerts
Spring Song.....Mendelssohn
Soprano Solo, Ave Verum.....Harrison Millard
Master Bert Poland.

Cantilena.....Rossini
Overture to William Tell.....Rossini

Although not generally advertised, the recital attracted a large congregation of music lovers and churchgoers. Much favorable comment was expressed on Mr. Sears' art and the arrangement of his program.

"Madam Butterfly" for Mexico.

After their engagement at the Garden Theater, the "Madam Butterfly" Opera Company will go direct to Mexico City for a short season. Upon leaving Mexico City the tour of the Pacific Coast will begin. An orchestra of fifty men will be carried, twenty-five hailing from New York and the rest from Chicago. The conductor is Mr. Reese, who was concertmaster for seven years with the Theodore Thomas Orchestra in Chicago.

Miss Weiss Going to California for Winter.

Miss C. Weiss, teacher of piano, violin and harmony, with studios at 151 East Fifty-fourth street, will leave New York City the middle of October for Los Angeles, Cal. Two pupils, Wanda Sauer and Teresa Pfeiffer, will accompany Miss Weiss, and will continue their studies with her throughout the winter. Miss Weiss and her pupils will return to New York next April.

S. Reid Spencer's New Position.

The Park Reformed Church, of Jersey City, has secured the services of S. Reid Spencer, of New York, as organist. Mr. Spencer is a member of the American Guild of Organists.

Emily Stuart Kellogg a Talented Singer.

Emily Stuart Kellogg, the soprano, who is to have appearances this season under the Charlton management, is a singer of unusual talent. She will be heard in both concert and oratorio.

Benoist to Play at Hospital Benefit.

André Benoist will play the Grieg piano concerto at the concert for the benefit of the Lebanon Hospital Nurses' Alumnae, at the Waldorf-Astoria, Saturday evening, October 19.

Cable From Kiel.

A MUSICAL COURIER cable says: "The new Kiel Opera was opened last week in brilliant fashion with a splendid performance of 'Fidelio.'"

MUSICAL EDUCATION.

Musical education is having a strong impulse in the South. Departments of music in private schools have done much in this direction. The public school musical organization is not yet what it will be later on. Among the seminaries which make much of music is the Ward Seminary, at Nashville, Tenn. Music is there recognized as an elective, counting toward graduation in the literary courses. It is held by the management that art culture is as important in general development as any other training. The hope is expressed that the time may soon come when the study of piano and harmony will be generally recognized in colleges and universities to the extent of counting so many points toward graduation.

J. D. Blanton is president of the seminary and Emil Winkler is the music director. The department of music has so developed in the past few years that it is now called the Ward Conservatory of Music. There is a faculty of ten teachers, with an enrollment of over 200 pupils, the greater part of whom study music exclusively. The program of work is being put upon a regular conservatory basis, modeled after the best European types, and much is here being done for music in the South. Credentials and preparation of teachers, and concert programs as given in the seminary are results of the excellent spirit toward the art held by the management. Requirements, vocal and instrumental, are very high.

Knox Conservatory, Galesburg, has a fine record, and is facing ambitious work for this season. Colleges give this music school credits for work in harmony, ear training, history, etc. The school is admirably equipped and recitals are frequent. A body of strings with two pianos and pipe organ form a good background, while a big orchestra is in process of training.

The Mary Lyon Chapel, of Mount Holyoke College, is the scene of frequent recitals, organ and other, under the direction of William C. Hammond. The college holds a large chorus body. Accompanists and instrumental performers from the school take part in the concerts. This is but one of the centers of Mr. Hammond's activity. He has given over 300 organ recitals in Smith College, South Hadley, and in various cities. He is a pupil of Samuel Warren, and his repertory represents 400 composers.

Savannah, Ga., hangs her head shamefacedly in line with the brilliant public school music activity in other States. She has no music in her public schools! It was tried for a few years, some twelve years ago, but co-operation in every direction was lacking, and so a precious decade has been wasted in that beautiful Southern city full of talent, enthusiasm and civic pride. Frances E. Newton is supervisor of a kindergarten movement there, and from it something may come. Here is opportunity for missionary work by some earnest soul.

Mankato, Minn., has a State Normal school of which

any State might be proud. Charles H. Cooper is president and Ella Louise Fink director of music. Elaborate programs of standard music are given in the form of festivals arranged and directed by the director, but carried out by the pupil teachers of the regular Normal courses. These student teachers appear on the platform with their charges before audiences of 600 to 700 people, the town being stirred to music interest. Girls' glee club and boys' chorus assist. A program presented by the elementary school was entirely of lullabies by Reinecke, Barnby, Gaynor, Hahn, Taubert, Thayer, Kucken, Brahms, Rittmeyer, Schumann, Schubert, Mozart, and of the long ago German, Welsh, French, Gaelic and Russian. These were given by grades from the first up, ranged according to difficulty. Imagine the interest and value of such a program. Another was wholly of "Songs of the Blossom Time" and likewise given by grades, including twenty-four composers from Beethoven to Gaynor, Cole, Fisher, Nevin, etc., and several by Thomas Tapper, who is deservedly popular in these lines. "The Story of the Lost Word," by Henry van Dyke, and Schaeffer's "Fatherhood of God," formed other programs, upon which the name of the music director did not even once appear. So much for the impersonality in public school music work.

Mabel L. Foster, at Melrose Park, Oak Lane, Philadelphia, has an interesting musical department in her girls' school. Having had unusual musical advantages, Miss Foster is at the head of this herself, assisted by Mrs. W. Kimball. Instruction is given in private or in classes. Pupils of the school are required to enter in sight reading and choral classes. Recitals are given.

Burlington, Ia., is having an enthusiastic school music revival under the direction of a stirring and capable supervisor, William Leander Sheetz. This is the result of a regular campaign along the lines of folk song work. Every child in the schools is required to sing alone at least one stanza, from memory, of songs of this character. Fifteen or more of America's best attempts in this line are included in a delightful repertory. National songs of all nations and home songs are to be taken up in like manner. Burlington people are greatly pleased with this innovation. The pupils all try. Unusually fine voices and much talent are being discovered as the solo work progresses. The monotone element has been almost eliminated. Over 100 pupils were corrected of this local fault in one month. Mr. Sheetz is a believer in the universality of the music power. No one is excused from the practice, and much time is given to voice culture. Theory is taught through illustrated chalk talks without books or notes. The High School Glee Club gives annually a performance of some light opera work, such as Fairbanks' "Pioneers," for instance. A Normal training department for training of music teachers is part of the Burlington school system.

It would be well if Normal training of music teachers might include something relative to a greater grace in

personal appearance and manner than many possess. So great is the earnestness of these young women, so intent are they upon the subject, and so occupied with advancement in it, that little recognition is given to slight matters which would greatly enhance their present powers. For instance, the matter of light walking. In the various summer schools may be noticed the tread of a farm hand in slight girls of no mean claims to beauty of face and form. They use a gait not in accordance with the exquisite demands of the harmony they represent. They sag in their seats, screw their faces up into knots, swing their arms heavily, step on and off platforms without the slightest touch of grace feminine, conductors lead as if beating carpets, and general gesture and attitude leave much to be desired. This, of course, does not include all. There are many lovely exceptions.

News from the private school, public school and college music field is earnestly requested; information as to credits on examination, Normal conservatory work, positions held by able music teachers, new schools being established, etc.—and an account of the "stone being rolled away" and the resurrection of music in the public schools of Savannah, Ga.

FANNIE EDGAR THOMAS.

Musical News From the Newest of Cities.

Muskogee, Okla., September 30, 1907.

Muskogee, in the new State of Oklahoma, is perhaps one of the least known cities in the United States since until four years ago it was not much more than a trading post, and barely on the map. In the next few months, however, its name will appear in every newspaper in the country as the meeting place of the Trans-Mississippi Congress. The world will know us as a city of twenty-five thousand people with all the energy and material and intellectual wealth of the most modern community.

In connection with the meeting of the Trans-Mississippi Congress a musical program is being arranged by Edwin Marion Jeancon which will consist of vocal and instrumental numbers. Quartets, trios, duets and solos are being prepared by the best musical talent of this section. The orchestra, which will be composed of about twenty-five amateurs, will probably accompany the vocalists. Visitors who expect to see us in red paint and feathers, with bows and arrows, will probably be agreeably surprised to hear "Rigoletto," "Faust," "Lucia," "Carmen," "Pagliacci," etc., together with the best numbers from Schubert, Schumann, Grieg, et al., ad infinitum. The complete musical program will be sent to THE MUSICAL COURIER after the performances.

Nellie Foster Back in Syracuse.

Nellie Foster, the vocal teacher, has returned to her studio in Syracuse, N. Y., from a few months' sojourn in Europe. While abroad Madame Foster was for a time the guest of Madame Cappiani at the Cappiani villa in the Swiss Alps.

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Sembrich's first appearance this season at the Metropolitan will be as Gilda in "Rigoletto," on November 22.

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British Appreciation for Madame de Cisneros.

Eleanora de Cisneros has added greatly to her reputation abroad by her singing at Covent Garden this past summer. Madame de Cisneros, who is to return shortly to America to fill her place at the Manhattan Opera House, is also to give a number of concert appearances under Loudon Charlton's direction. "Some opera-goers," said the London Referee, "probably remember the impressive impersonation of the Witch by Madame de Cisneros, and those who witnessed it for the first time on Friday last will understand why it was remembered. Madame de Cisneros' work was most delightful." Other English critics have been equally warm in their praise.

New York Dates for Fionzaley Quartet.

The New York appearances scheduled for the Fionzaley Quartet will be on January 14, February 19, and March 17, at Mendelssohn Hall. The first concert will be given in the afternoon, the other two in the evening.

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